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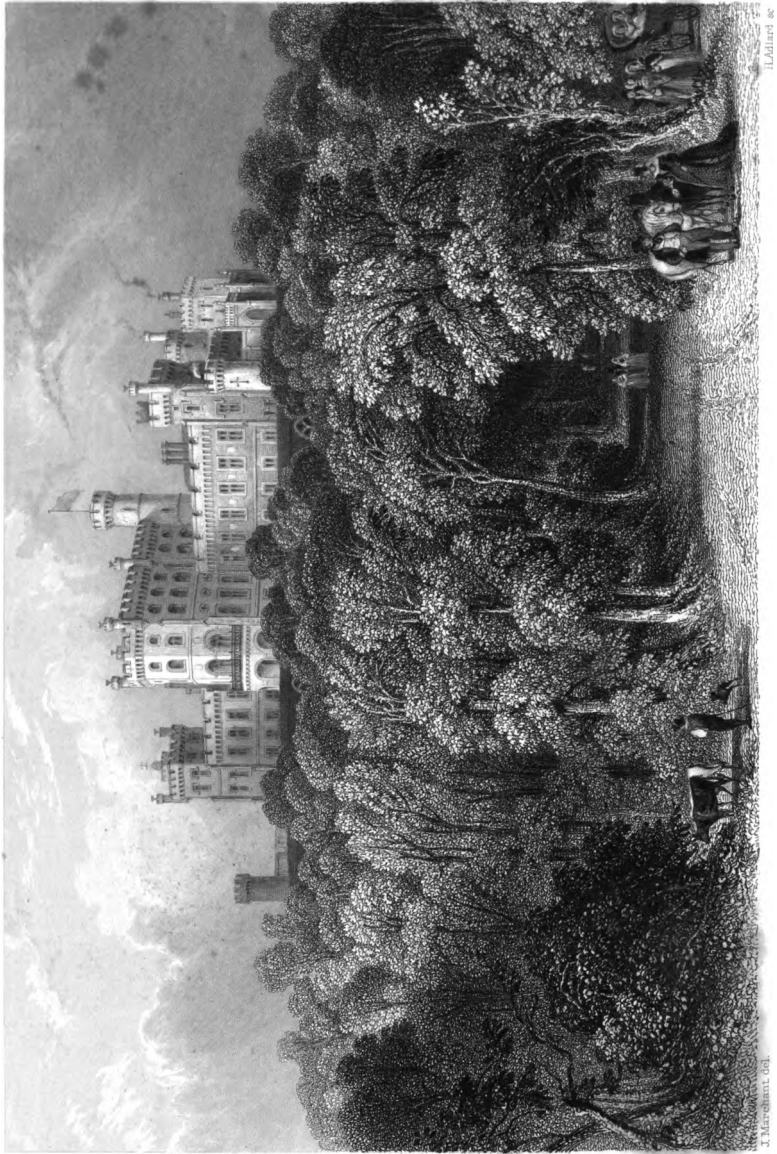


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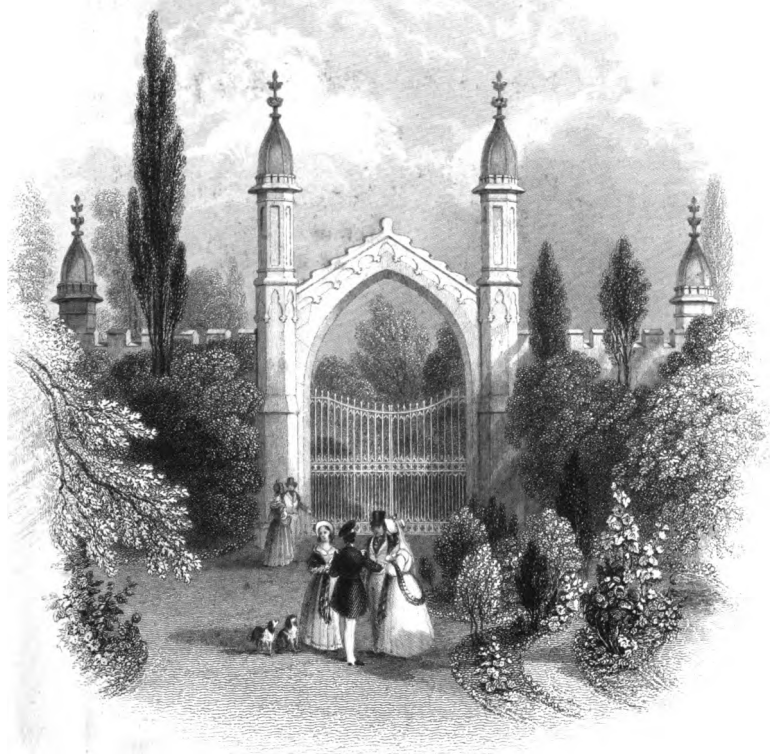




NORTH-EAST VIEW OF BELVOIR CASTLE.

THE HISTORY
OF
BELVOIR CASTLE,

BY
THE REV. IRVIN ELLER.



J. Merchant del.

H. Adlard sc.

Entrance to the Gardens.

London:

PUBLISHED BY ROBERT TYAS, PATERNOSTER ROW,

& R. GROOMBRIDGE, PANYER ALLEY,

GRANTHAM: S. RIDGE, HIGH STREET.

MDCCCXLI.

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THE
HISTORY
OF
BELVOIR CASTLE,

FROM THE NORMAN CONQUEST TO THE
NINETEENTH CENTURY :

ACCOMPANIED BY

A DESCRIPTION OF THE PRESENT CASTLE,

AND CRITICAL NOTICES OF

THE PAINTINGS, TAPESTRY, STATUARY, &c.,
WITH WHICH IT IS ENRICHED;

BY THE REV. IRVIN ELLER,

OF QUEEN'S COLLEGE, CAMBRIDGE.

LONDON:

R. TYAS, PATERNOSTER ROW ; AND R. GROOMBRIDGE,
PANYER ALLEY.

GRANTHAM : S. RIDGE, HIGH-STREET.

MDCCCXXI.

GRANTHAM: PRINTED BY S. RIDGE.





TO
HIS GRACE
THE DUKE OF RUTLAND, K. G.,
&c. &c. &c.,

THIS ATTEMPT TO ILLUSTRATE
THE HISTORY OF HIS GRACE'S NOBLE ANCESTORS,
AND TO DESCRIBE
THE VALUABLE WORKS OF ART IN BELVOIR CASTLE,
IS RESPECTFULLY DEDICATED

BY HIS GRACE'S

OBEDIENT, HUMBLE SERVANT,

IRVIN ELLER.

CONTENTS.

FIRST PERIOD, A. D. 1066—1247.

Belvoir Castle—Site—Margidunum of Antoninus—**ROBERT DE TODENI**, Standard-bearer to the Conqueror, founder of Belvoir Castle and Priory—Endowment of the latter—**WILLIAM DE ALBINI BRITO**, his son, becomes a brother and monk of, and benefactor to, the Priory—What the incorporation of a layman into an ecclesiastical body implied—**WILLIAM DE ALBINI II.**, benefactor to the Belvoir Priory—**WILLIAM DE ALBINI III.**—King John—Magna Charta, 1215—Battle of Lincoln—Newstead Priory, near Stamford—**WILLIAM DE ALBINI IV.** dies without male issue - - - - - 1—13

SECOND PERIOD, A. D. 1247—1508.

SIR WALTER ESPEC—His character—Founds the monasteries of Kirkham, Rievaulx and Wardon—Dies without male issue—**PETER DE ROS**—**ROBERT DE ROS**—**EVERARD DE ROS**—**ROBERT DE ROS**, called **FURSAN**—Founder of Helmsley and Werke Castles—Becomes a Templar—His monument in the Temple Church—**WILLIAM DE ROS**—**ROBERT DE ROS AND ISABEL ALBINI**—He is one of the insurgent barons, temp. Henry III—Battle of Lewes—Inscription to his memory in Bottesford Church (p 365)—**WILLIAM DE ROS** claims the crown of Scotland—**WILLIAM DE ROS II.**, lord high admiral—His widow at the Jubilee in Rome, 1350—**JOHN DE ROS, LE BON COMPAGNON**—His affray with Hugh Despenser in the Cathedral at Lincoln—Built Stoke Albany Church—**WILLIAM DE ROS III.**—Battle of Cressy—Of Neville's Cross—**THOMAS DE ROS**—Buried in old St. Paul's Cathedral—**JOHN DE ROS**—Coronation of Richard II—Revival by the nobility of the custom of pilgrimages to the

Holy Land—WILLIAM DE ROS, knight of the garter, 1411—
Favourite of Henry IV—Controversy with Sir Robert Tyrwhit
—Will of his widow the lady Margaret de Ros—JOHN DE ROS
—Slain near Beaufort Castle—His monument in Bottesford
Church (p 366—7)—THOMAS DE ROS—His son attained 1461
—Lord Hastings, opposition to, in taking possession of Belvoir
Castle—EDMUND LORD ROS—Dies without issue—Eleanor his
sister and co-heir marries Sir Robert de Manners 14—32

THIRD PERIOD, A. D. 1508—1840.

Camden's definition of the name DE MANNERIS—SIR ROBERT
DE MANNERS, 1324—Norham Castle, Thomas de Grey, and
Marmion—SIR JOHN DE MANNERS—His son accused of murder
—SIR ROBERT DE MANNERS, conservator of the truce with the
Scots, temp. Hen. VI—His son deputy admiral to the Duke of
Gloucester—GEORGE MANNERS, LORD ROS marries the niece
of Edw. IV—Perkin Warbeck—THOMAS, LORD ROS created
knight of the garter and Earl of Rutland, 1526—Henry VIII—
Measures for his divorce—Pope Clement VII—His character—
Dissolution of monasteries—Grants of property to the Earl of
Rutland—Rebuilding of Belvoir Castle commenced—HENRY,
second Earl of Rutland completes Belvoir Castle—Captain
general of forces under Philip and Mary—Knight of the gar-
ter, 1559—Relative position of Elizabeth and Mary of Scotland
—EDWARD, third Earl, approved servant of Elizabeth—His will
—The lady Isabel his widow—JOHN, fourth Earl, his will—
Epitaph to his daughter, Bridget—ROGER, fifth Earl, and Es-
sex, imprisoned by Elizabeth—In favour with James, who visits
Belvoir Castle, on his way from Scotland—FRANCIS, sixth Earl
—Charles, Prince of Wales, Duke of Buckingham, and Infanta
of Spain—Two of this Earl's sons supposed to die of wicked
practice and sorcery—Examination, trial, and execution, of the
witches—GEORGE, seventh Earl, visited by Charles I.—JOHN
MANNERS, of Haddon, eighth Earl—Great rebellion—Belvoir
Castle besieged, taken, and dismantled, by the parliamentary
party—Rebuilt 1668—JOHN, ninth Earl and first Duke,—His
character—JOHN, second Duke—Lady Rachael Russell—JOHN,
third Duke, favourite of George II—The last of the family who
made Haddon an occasional residence—Great Marquis of Gran-
by—CHARLES, fourth Duke, dies lord lieutenant of Ireland—
JOHN HENRY, fifth and present Duke—Visit of Prince Regent

to Belvoir Castle, 1813, 14—Destruction of the Castle by fire, 1816—List of the pictures burnt—Interesting memorial of that event—Death of the Duchess, 1825—Her character—Death of the Duchess Dowager, 1831—Of Lord Robert Manners—Visit of the Queen Dowager to Belvoir Castle, 1839—Speeches and character of the present Duke—Tabular statement of generations, succession, &c. - - - - -	33—167
NOTES - - - - -	169—187

DESCRIPTION OF THE CASTLE.

EXTERIOR. Styles of Architecture. INTERIOR. Guard Room and Gallery—Architecture, armour, and painted glass	189—197
REGENT'S GALLERY. Works of art, tapestry, paintings, and sculpture—Names and lives of Artists—Coypel, Nollekens, Wyatt, Ceracchi, Reynolds, Luca Penni, West, Kauffman, Hoppner, Knuller, Breughel, Le Nain, Gainsborough, Marlow, Lely, Mortimer—Wellington chair - -	198—213
PICTURE GALLERY. Chairs from the Borghese Palace—Pictures, names, and lives of Artists—Reynolds, Teniers, Bronzino, Gerard Douw, Claude, Gaspar Poussin, Crespi, Van der Heyden, Parmegiano, Carlo Dolce, Dekker, Schalken, Berghem, Netscher, Caracci, Guido Reni, Murillo, Van de Velde, Jansen, Manfredi, Rubens, Wynants, Ruysdael, Van Dyck, Poelenburg, Mireveldt, Holbein, Hals, Nefs, Bassano, Paolo Veronese, Correggio, Ostade, Durer, Van Uden, Ribera, Rembrandt, Albano, Caravaggio, Mola, Weenix, Van der Werff, Bourdon, Monamy, Jan Stein, Wouvermann, Baroccio, Cuyp, Giordano, Andrea del Sarto, Heusch, Van Tol, Van der Neer, Pynaker, Borgognone, Schidone, Walker, Elzheimer	213—270
CHAPEL. Architectural character—Altar Piece, by Murillo,	271
AWAITING ROOM. Portraits, &c., by Lely, Vosterman, Tillemans, Marlow—Model of the former Castle - - -	274
LIBRARY. Architectural character—MSS., books, and original drawings by the great masters - - - -	277
BOUDOIR OF THE LATE DUCHESS. Beautiful views from the oriel and a side window—Paintings by Wright, Ferneley, Van der Meulen, Ferg, Mortimer, Sachtleven, and Van der Hyde	283

PRIVATE PASSAGE. Series of portraits, supposed to be by Jeremiah Van der Eyden	- - - - -	288
GRAND CORRIDOR. Architectural character	- - - - -	289
GREEN ROOM. Poussin's Sacraments	- - - - -	290
CHINESE ROOMS. Character of the decorations	- - - - -	298
ELIZABETH SALOON. Gorgeous style of the decorations—Statue of the late Duchess—Painted ceiling, cabinets, portraits of the Duke and Duchess by Sanders—Casket—Miniatures in enamel, oil, and water colours, by Liotard, Cooper, Zincke, Petitot, Cosway, Hoskins, Oliver, &c.	- - - - -	300—313
GRAND DINING ROOM. Character of the decorations—Magnificent marble side table	- - - - -	314
HUNTERS' DINING ROOM. Pictures by Reynolds, Peters, Marlow, Van de Velde, Stothard, &c.	- - - - -	315
KING'S ROOMS. Aspect, &c.	- - - - -	318
HOUSEKEEPER'S APARTMENTS. Hunting Service—Passage with portraits	- - - - -	320
WELLINGTON APARTMENTS, &c.	- - - - -	321
STAUNTON TOWER. A portion of the Castle of considerable traditional antiquity—An attempt to ascertain the date of its erection	- - - - -	322
PRIVATE APARTMENTS. Pictures by Stubbs, Cladenberg, &c.	- - - - -	325
STEWARD'S ROOM. Solidity of the architecture of this portion of the Castle	- - - - -	327
PLATE PANTRY, KITCHEN, ALE CELLARS, AND LAMP ROOMS	- - - - -	328—334
THE DEMESNE. Critical remarks on the former style of garden decorations—Evelyn, Bacon, Milton, Addison, Pope—Artist gardeners, Bridgeman, Kent, Wright, Brown, Sir W. Chambers, Price, Repton—Character of the Belvoir scenery—Duke's walk, flower gardens, statues, wilderness, the dairy, garden gate, &c.—Stables, Inn, site of Priory	- - - - -	335—349
MAUSOLEUM. Site and architectural character—Sculptured representation of the Duchess	- - - - -	349
BOTTESFORD CHURCH. Architectural description, monuments, &c.	- - - - -	355
FLORA OF THE VALE OF BELVOIR	- - - - -	391

GENEALOGICAL TABLE OF THE NOBLE AND DISTINGUISHED FAMILY OF MANNERS,
DUKE OF RUTLAND, &c.

CORRECTED FROM THE ORIGINAL DOCUMENT, PRESERVED AT BELVOIR CASTLE.

TITLES.

MANNERS, DUKE OF RUTLAND, MARQUIS OF GRANBY, EARL OF RUTLAND, AND BARON MANNERS, OF HADDON.

ARMS.

Or, two bars *Azure*, a chief quarterly of the second and *Gules*; the first and fourth charged with two fleurs-de-lis of the first; and the second and third with a Lion of England.

CREST.

On a chapeau *Gules*, turned up *Ermine*, a Peacock in pride *Proper*.

SUPPORTERS.

Two Unicorns *Argent*, armed, crined, tufted and unguled, *Or*.

MOTTO.

"Pour y Parvenir."

SEATS.

Belvoir Castle, Leicestershire; Haddon Hall, Derbyshire, &c.



Sir ROBERT MANNERS, Lord of the manor of Ethale, co. Northumberland.

Giles Manners.

Sir Robert Manners.

Giles Manners. =

Sir Robert Manners, of Ethale, co. Northumberland, knt. = Philippa, dau. of Sir Bartholomew Montbouchier, knt.

Sir Robert Manners, of Ethale, co. Northumberland, knt. = Hawise, dau. of Robert de Muschamp, Baron Muschamp.

HISTORY

OF

BELVOIR CASTLE.

FIRST PERIOD, A.D. 1066—1247.

ROBERT DE TODENI. Arms, Gules, an eagle displayed within a bordure, argent.
 ALBINI — Or, two chevrons within a bordure, gules.
 BELVOIR — Azure, a catharine wheel, or.

—“Wondrous Belvoir to thy spacious vale,
 Sweet Castle, and thy farthest prospects, hail!—
 Where *Margidunum*, seat of heroes old,
 Once stood.” *Peck, 1727.*

“Belvoir! neighbour to the sky,
 That with light doth deck its brows—
 Belvoir! art’s masterpiece, and nature’s pride.”

Harleian Miscellany, 1679.

THE noble position of Belvoir Castle would lead the observer to expect, that its site must always have been an object of great interest to the successive dynasties of people, who in their turn were lords of the country. Considerable research has not indeed brought to light any proofs, that the ancient British availed themselves of its importance, either for a civil, or a military purpose. That it was, however, a warlike station from the earliest period, can be little doubted. Its obvious advantages as a commanding post of observation, could not have been overlooked by the most uncivilised people; especially when consisting, as the ancient British did, of numerous tribes, to whom war formed a sort of daily pastime.

By some writers, the hill on which the Castle stands, is asserted to be the Margidunum of Antoninus : an opinion to which, Camden, from the signification of the name, and its distance from Vernometum, a Roman station in Leicestershire, and from the town of Pont, or *Ponton*, strongly inclines. That very competent authority conjectures, that Margidunum, or Marle-dunum, means a hill of marle : which if not found at Belvoir in any remarkable abundance, so as to justify the appellation, it is, he naively observes, “haply, because no man seeketh for it.” He adds another derivation, which may approve itself to the reader’s judgment with more facility than the former. He suggests, that by the term *Marga*, the Britons implied *plaster*, which is digged up, as he was informed, hard by ; and, which was much in request with the Romans, for *white pargetting*, and in making of *images*, as Pliny in his Natural History testifies. (Britannia, p. 536, Edit. 1637.)

The fact, that one of the most distinguished nobles of the invading army of the Conqueror, selected this as an appropriate spot for the erection of a stronghold against the untamed disaffection of the Saxons, proves, that its site was soon appreciated even by a stranger. In thus assuming, that the hill of Belvoir, is for the most part a natural elevation, it is not without some distrust in his own judgment ; when the author finds himself in opposition to names of very high authority, by whom, it is considered for the most part, artificial. It certainly does now possess some features peculiar to itself, when compared with other elevations in its immediate neighbourhood. But this relative difference is not so great as to prove, that more was done to give it its present appearance, than possibly might be effected by the labour which was commonly bestowed to render any fortified elevation as inaccessible to an enemy as possible. And, perhaps, no spot in the kingdom required, at the time of the Conquest, more

elaborate means of defence than Belvoir. Situated as it is on the junction of two counties, in one of which, (Lincolnshire) the Saxon population was more numerous, as the record in Domesday Book proves, than in any other county in the kingdom, except Norfolk; and in the immediate neighbourhood of other counties with a proportionate population, all strongly inimical to the new possessors; surrounded too by a country, which, from its woods and marshes, and other features of imperfect cultivation, afforded secure lurking places for the discontented Saxons, and rendered their dislodgement, by strangers to the locality, next to impossible: under these circumstances, the fortress of Belvoir was essentially necessary for the protection of the conquerors, as from its commanding situation, it secured them from the disastrous effects of a sudden surprise.

It may, indeed, be fairly assumed, that the Conqueror himself, the wisdom of whose military policy cannot be doubted, would judge so highly of the importance of this situation, as to intrust its guardianship to that one of his followers only, who, in his judicious appreciation of past services, had satisfied him, that he possessed in the necessary degree, the requisite qualifications. The noble Norman, who, as his Standard-bearer, marshalled him on to the conquest of so fair and valuable a territory as England, had approved himself as the person most capable, perhaps, among his distinguished compeers, of the high trust now to be imposed upon him. This estimate of the relative position in which the Conqueror, and his valiant Standard-bearer, stood to each other, is not merely an ingenious speculation. The circumstance, that ROBERT DE TODENI, in the survey taken at his death, was found to be possessed of four-score manors, is ample evidence of his own distinguished merit, and of his sovereign's munificent regard. A representation of the Castle built on this occasion, has been preserved in a seal

attached to an original charter of confirmation of property granted to the Belvoir Priory, by Robert de Toden, and his descendants to the fourth degree. It there appears a substantial embattled elevation of three tiers, the two upper of which have on the face a succession of Norman arches, and buttresses in pilaster fashion. Two rude representations of men's heads facing each other, are at opposite corners of the battlements; behind one of which rises a staff, with a flag, something in the shape of a knight's pennon. The whole is surrounded by a massive embattled outer wall. The seal upon which is this representation was that of William de Albini IV.

Robert de Toden, having built his castle, and by his valour and wisdom secured an interval of peace and security, now turned his thoughts with the pious, if mistaken foresight of the age, to a future state; benevolently providing at the same time the means of religious instruction for his numerous dependents at Belvoir. At the foot of the Castle, he founded (1077) a Priory for four Black Monks; which, by subsequent stipulation with Paul, Abbot of St. Albans, became a cell of that distinguished monastery; and endowed it with ample revenues for the support of the monks; who were to pray for the souls of Count Robert de Mortaigne, Earl of Cornwall, half brother to the Conqueror; of Robert de Toden, the founder, and Adelais his wife; and for the soul of the king; as well as for the souls of their parents and children.

Secular cares intervened to prevent his personal superintendence to the completion of the good work he had begun. By the advice of Lanfranc,* the then Archbishop of Canterbury and his intimate friend, he assigned the privileges of a patron to the Abbot and fraternity of St. Albans, upon condition, that they should complete his design. It was condi-

* Lanfranc was Archbishop of Canterbury, from 1070 to 1093.

tioned also, that the bodies of himself and wife should be buried at St. Albans, if they died in England; or in the Church of St. Mary's Priory at Belvoir; but this not without the consent of the Abbot of St. Albans. Robert de Todení having thus given the patronage of the Church of St. Mary to the monastery of St. Albans during his life, promised that he would further endow it with a tenth of all the lands, he might acquire by the help of God, or the grant of the king.

The particulars of the endowment in a more detailed form, may be worth notice, as tending to illustrate the habits and pious munificence of our forefathers. Robert de Todení gave for the present, one villa (Horninghold in Leicestershire) with all its appurtenances, for as free, and undisturbed possession, as he had holden under the king. He gave also four carucates of land, (each carucate containing about six score acres of ploughed land) with the meadows to them pertaining, near the Castle; and twenty acres of land near the church, for constructing offices and other buildings necessary for the monks and their vassals, on the same unfettered conditions of possession. He granted also the tenths of all his vineyards, and a site for a mill on the nearest stream; the tenths of all his villas; the first fruits of all that was titheable; reserving a third for the presbyter of each village. Of the villas, thus subjected to voluntary imposts for the support of religion, we find the following mentioned:—Stoke Wyvill, Wybarston, supposed to have been a village in Lincolnshire, near Belvoir, Sapperton, Wyvill, and Woolsthorp. This de-appropriation of property, did not in all cases consist of the same amount. In some villas, he gave tenths; land for a certain number of oxen; carucates of land; gardens; and the service of a vassal in each. In others, only a part of these were granted. The whole amount, however, given to the Priory of Belvoir, by him and his successors, produced, at the time of the dissolution of monasteries, a considerable revenue, worth probably

according to the present value of money, between six and eight thousand pounds yearly; a portion of which was granted by Henry VIII, with a propriety and grace not common in that period, to a descendant of Robert de Todeni, in the person of Thomas Earl of Rutland. On the death of his wife Adelais, Robert de Todeni gave an additional portion of his landed property in Sapperton, (one carucate) to the church of St. Mary, for the benefit of her soul. Robert de Todeni, after rather more than twenty years of useful and honourable service in his adopted country, died in 1088, surviving his attached sovereign only one year; and was buried on the north side of the Chapter House of the Priory at Belvoir. Tradition, which, in this instance, would seem to possess a strong semblance of truth, has determined the diminutive and mutilated figure in mail armour, of speckled marble, now affixed to the north wall of the chancel of Bottesford Church, to be the sculptured memorial of the Conqueror's Standard-bearer. His remains continued undisturbed till Dec. 6, 1726, when a ridged stone coffin was dug up by some labourers upon the site of the old chapel, with an inscription in French and in Longobardic characters of lead, on the top stone; noticed at the time by Dr. Stukeley, who records "that his bones lie in the same trough underneath." The following is the inscription—"Robert de Todnei le Fundeur."

By his wife Adelais, he had four sons, William, Berenger, Geoffrey, Robert, (and according to another authority, *William*, who preserved his father's surname) and a daughter Agnes, who was married to Hubert de Rye, a man of considerable importance in Lincolnshire.

To him succeeded in his honours and estates WILLIAM surnamed DE ALBINI BRITO;—*Albini*, in consequence, it is supposed, of his marriage into a family of the Albini in Bretagne:—and *Brito*, to distinguish him from William de

Albini of another family, and the king's butler. William de Albini Brito confirmed, in the fullest extent, the grants made by his father to St. Mary's Priory, and himself added considerably to their amount. He also, as his father and mother had been, was admitted, at his own request, into the fraternity of St. Albans. For it is stated, that he became a brother and a monk of that monastery. This, as various monastic documents shew, was no uncommon proceeding; not only with founders of religious houses, and other considerable benefactors; but with religious laymen generally possessed of property, whether married or not. Neither celibacy, renunciation of secular pursuits, nor the assumption of the clerical office in any form, were necessarily required of monks till the time of Pope Clement V, in 1311. And long after this period (1499) there is evidence, that the Priory at Belvoir was exempt from Papal jurisdiction. The privileges and immunities secured to persons thus becoming members of a religious fraternity, were, the commemorative and intercessory prayers of the religious body, into which they had become incorporated; prayers for their prosperity during life, and for the perfect salvation of their souls after death; through which last intercessions, a primary, or subsequent deliverance from purgatorial fires, was, as then believed, effected. Though, if the incorporated members, had, by their munificence, or from other causes, become entitled to the high privilege of being buried in the habit of an ecclesiastic, that circumstance alone, was believed to procure a direct passport to heaven, without suffering in the intermediate state of purgatory.

Among other acts of kindness shewn to the members of St. Mary's Priory, William de Albini Brito obtained for them from Henry I, a grant of an annual fair, on the anniversary of St. John the Baptist, to continue for eight days. The importance of this benefit can only be appreciated by con-

sidering the great difficulties of communication between distant towns at that period; and the necessity there was, to obtain from other places, the necessaries, luxuries, and ornaments of life, which could not be locally produced.

William de Albini Brito has obtained honourable mention in history, for his great bravery at Tenerchebray in Normandy, with his sovereign Henry I, against Robert Curthose, his brother. His single valour appears to have been decisive of the battle. He was accomplished too in civil matters to a degree, which is not often found in a military man of a more educated state of society. He was learned in the laws, and a justice itinerant with Richard Basset in the reign of Stephen. But adhering to the empress Maud, daughter of his former sovereign and friend Henry I, his Castle at Belvoir, appears to have been placed under the paramount jurisdiction of Ranulf de Gernons, Earl of Chester.*

William de Albini Brito married Maud de St. Liz, widow of Robert, son to Richard de Tonebrigg ancestor to the whole family of Fitzwalter, and daughter of Simon, the first Earl of Northampton and Huntingdon† of that name; a benefactor to the Priory of St. Mary, at Belvoir. He died in 1155, and was buried near his father, on the north side of the Priory Chapter House; leaving, according to one authority, two sons, William and Ralph; but according to another, five sons.

His eldest son and successor, WILLIAM DE ALBINI II, called also Meschines and Brito, was a considerable benefactor to the Priory at Belvoir, and to the Abbey de Exaquoio, in Normandy. He married two wives Adeliza and Cecilia: and dying in 1168, was buried in the old Church of the Priory, before the rood, near his first wife Adeliza. Cecilia, his second wife, was buried nearer the wall of the same side of the

* Lord of the extensive Manor of Barrow upon Soar, co. Leicester.

† St. Liz or Seuliz. Arms—Argent, on a chief azure, 2 saltires humette, or.

Church. He left three sons; William, then in ward to the king; Roger, who had joined with his father in a liberal benefaction to the Abbey in Normandy; and Robert, who was also a considerable benefactor to the monastery of Beaulieu, in Bedfordshire.

He was succeeded by his son, WILLIAM DE ALBINI III; who accompanied Richard I, at the head of his army, into Normandy, 1195. He was in the following year made Sheriff of the counties of Warwick and Leicester; and Sheriff of Rutland for the three next years succeeding; being re-appointed Sheriff of Warwick and Leicester for the last half of the second year. It was in this same year, that he gave to the king 600 marks (equivalent perhaps in value to £6000 of modern money) to have Agatha Trusbut for his wife; who, it may be supposed from this circumstance, was, with her inheritance, under ward to the king.

In the succeeding reign, (that of John) he took a prominent part, and was deeply interested in the fluctuations of that disastrous period of our history. In 1211, he was one of the sureties for the preservation of the peace concluded between John and the French king. He was also one of the twenty-five barons, who swore to the observance of Magna Charta, and Charta Foresta, sealed by the king at Runnymede, in 1216: and with his compeers as solemnly promised, that he would compel the king to the performance of this memorable covenant, in the event, as was not unwisely expected, of John's attempting to recede. The part which this infatuated king afterwards adopted, is familiar to every one. The sentence of excommunication against his barons, which John had obtained from the Pope, had no other effect, than to convince them of his perfidy, and to excite them to an energetic combination against his authority: in which, William de Albini appears to have been the trusted leader; and to have experienced for his prominent share in

the opposition to John, the full measure of his vengeance. Being appointed by the insurgent barons, governor of Rochester Castle, with a promise on their part, that they would use the most strenuous efforts to relieve him, if the Castle were besieged; he entered upon his charge: and though the garrison were slenderly furnished with arms, ammunition, and provisions; and ill-affected to the cause they had engaged to support; he defended the Castle with the most obstinate valour, when besieged by the king and his army. It was not until the outworks of the Castle were demolished, and one half the keep, to which they then retreated, was destroyed; and they were reduced to horse-flesh and water for food, that he would consent to yield. During the siege, he acted with a magnanimity—it might more properly be characterized as a higher feeling—which prior provocations, and present opportunity, would scarcely lead us to expect. One day, when John with some of his chief commanders, was surveying the strength of the Castle, an excellent bowman among the besieged, observed him, and entreated of William de Albini, that he might kill him with his arrow, which he had already notched. Albini's answer was, "No". The bowman replying, "He would not spare us, if he had the like advantage."—"God's will be done", said the noble Norman, "who will dispose, and not he".

The Castle was surrendered on the Feast of St. Andrew: and John highly enraged at the length of the siege, the loss of so many men, and the vast charge incurred; commanded that all the noblemen engaged in its defence, should be hanged without mercy. From this savage course, he was scarcely restrained by the remonstrances of one of his commanders, a noble foreigner, who boldly warned the king of the ultimate consequences to himself, in the deadly retaliation on his party by the barons, and the probable desertion of every one from his standard.

William de Albini was at last, with others, committed to the custody of Peter de Mauley, in Corfe Castle. During his confinement there, the king on the morning after Christmas, marched from Nottingham to Langar; and sent from thence, on the following day, a solemn message to Belvoir Castle, requiring its speedy surrender into his hands: and threatening, that if those who held it, insisted upon any conditions, its lord should eat no more. Upon which, Nicholas de Albini, one of William's sons, and an ecclesiastic, taking with him a knight, (Hugh Charnels) carried the keys of the Castle to the king, upon condition, that his father should be mercifully dealt with; and they with their horses and arms remain in peace. These conditions being granted, the custody of the Castle was committed to two of the king's followers, an oath of fidelity being exacted from all others in it. While William was prisoner at Corfe, the king seized on his manor of Uffington, and gave it to William Earl of Warren, for the better defence of his Castle, at Stamford. Before he was set at liberty, a fine of 6000 marks was imposed by the king; and his wife Agatha Trusbut enjoined to raise it from his lands, by sale, mortgage, or any other available means.

HENRY III, though his predecessor and parent had thus crippled the power of William de Albini, and received his submission, trusted him not; but compelled him to yield up his wife as a hostage; and afterwards his son Nicholas the priest, in her stead. He did not long, however, remain an object of royal distrust; but was nominated to a chief command in the battle of Lincoln, (1217) when Louis, the dauphin, and the English barons, his abettors, were overthrown; and shared in the property confiscated on this occasion; having had granted to him, the Castle of Muleton, in the county of Lincoln, and all the lands and fees of Thomas de Muleton (one of the English barons of the French party)

which the king had seized, committed to his custody, as an escheat.

The other remarkable events of his life, are, his grant of a manse, that had been his chapel, to the monks at Belvoir, with one sheaf of every kind of grain, arising out of all the lands belonging to his lordships of Belvoir, Woolsthorpe, Bottesford, Oskington, (Ouston in Nottinghamshire,) and Stoke: and his founding and amply endowing the hospital of our Lady, called Newstead, at Wassebridge, between Stamford and Uffington; for the health of his soul, and the souls of Agatha his second, and Margery his first wife. He lived to a good old age, and died at Uffington, May 6, 1236. He was buried in his hospital at Newstead, and his heart under the wall opposite to the high altar at Belvoir, with this inscription, which was afterwards removed to the Church at Bottesford, where it now no longer remains.

“Hic jacet cor $\overline{\text{Dni}}$ Willielmi Albiniaci, cujus corpus sepelitur apud novum locum juxta Stanfordiam.”

Agatha, his second wife, was also buried at Newstead. By Margery, his first wife, daughter of Odinel de Umfranville, a great baron in Northumberland, who brought with her a considerable property into the family, he had issue; William; Sir Odinel, taken prisoner with him at Rochester, and carried to Corfe, who was buried at Belvoir; Robert; and Nicholas, who was presented to the Rectory of Bottesford, and died April 26, 1222.

Of William the eldest son and heir, called in his father's life-time, William de Belvoir, William de Albini junior, and afterwards WILLIAM DE ALBINI IV, little of material import is recorded. For the good of his soul, the souls of his father and mother, his two wives, Albreda and Isabel, and all his predecessors and successors; he confirmed what his father had granted to the hospital at Newstead. He died about the year 1247, and was buried before the high altar in the

Priory of Belvoir, and his heart at Croxton. His monument, which with others, was removed at the dissolution of the Priory, to Bottesford Church, is now totally lost. In him ended the issue male. By his wife Albreda Biset,* he had a daughter named Isabel, whom he left a minor, and in ward to Henry III. This opulent heiress of the house of Albini, married Robert de Ros, baron of Hamlake, the representative of a family of great consequence, which took their name from the lordship of Ross, in Holderness. Robert was the fifth in regular descent from Peter de Ros, who, by marriage with Adeline, daughter of Sir Walter Espec, became the inheritor of two princely fortunes.

* Biset. Arms—Vert, 6 bezants, 3, 2, 1.

SECOND PERIOD, A. D. 1247—1508.

ESPEC...Arms ; Gules, 3 Catharine wheels, or.
DE ROOS — Gules, 3 water bougets, argent.

Leland has quoted from a history of the Battle of the Standard (1138) by Alured, Abbot of Rievaulx, a graphic description of the personal as well as mental endowments of Sir Walter Espec, baron of Helmsley. The Abbot speaks of him, as "an old man and full of days, of quick wit, prudent in counsel, courteous in peace, wise in war, constant in his friendship, and of unswerving loyalty to his sovereign.* He had black hair, long beard, a free and open countenance, large and piercing eyes, a voice like a trumpet, with an eloquent and majestic address. He was, moreover, noble in blood; but nobler still in christian piety. For since he had no children for his heirs, though many importunate kinsmen, he made Christ, the heir of his best and fairest possessions." Sir Walter Espec married early in life, Adelina, daughter of Hugh Beauchamp, baron of Bedford, by whom he had a son, Walter, like his father in the qualifications both of body and mind. He is spoken of as a comely youth, whose chief delight was in riding swift horses. It happened one day, that having urged his horse to a speed beyond his strength, his

* "Fidem semper regibus servans."

horse stumbled, his rider fell, and broke his neck, near a small stone cross in the neighbourhood of Frithby.* The father, overwhelmed with grief at his loss, determined, though he had ever been a man of action, and had acquired his whole property by deeds of arms, to dedicate a large portion of his wealth to the founding of three monasteries; which design he accomplished in the following order:—the monastery of Kirkham, on Wednesday the eighth of the kalends of March, 1122, the 22 Henry I, and the fifth year of the prelacy of Thurston, Archbishop of York; to which William Garton, the uncle and adviser of Sir Walter Espec, was appointed the first Prior:—the monastery of Rievaulx in 1132:—and the monastery of Wardon, in Bedfordshire, in 1136.

Sir Walter Espec lived thirty years after the foundation of the monastery of Kirkham; the last two of which were spent as a monk, in the Abbey of Rievaulx. As the object of the present work is merely to point out, as it were, the footsteps of history; the author is reluctantly compelled to abstain from further notice of the rather copious information, which has been preserved, of the endowment and other interesting particulars of these three monasteries. In 1782, the beautiful gate of the Priory of Kirkham still remained, with statues, and the arms of the founder, de Ros, England, Vaux, and others. The Church of Rievaulx is now almost perfect, except the tower and roof. Dr. Dibdin, in his Northern Tour, (1838) with an ecstasy of description, an imitation of which it would be unwise to attempt, compares the ruins of Rievaulx with those of Tintern, Fountain, Melrose, and Jumieges in Normandy, and gives the preference to Rievaulx, as immeasurably superior for effect. Considerable remains of Wardon Abbey appeared in 1777, fitted up as a farm-house. (See Notes.)

* Frithby, near the Priory at Kirkham.

* William, the first Prior, survived his appointment only one year, three months, and two days. (Dugdale.)

Sir Walter de Espec died in 1153, and was buried at Rievaulx. Notwithstanding his munificent benefactions to the three monasteries, which he had founded, he left an ample portion of his property to his three sisters;—Hawisia, married to William Bussy;* Albreda, to Nicholas de Traily; and Adelina, to Peter de Ros; and on her, he bestowed the patronage of his monasteries of Kirkham and Rievaulx.

PETER DE ROS was a considerable benefactor to the Abbey of St. Mary, at York. He also confirmed to the Priory of Kirkham, the gift which had been made by his father, of the advowson of Cold Overton, for the support of hospitality. He died in 1157, and was buried in the Abbey of Rievaulx. By Adelina his wife, he had ROBERT DE ROS, who appears to have paid a considerable sum of money to Henry II, for permission to take possession of his mother's inheritance. He married Sibylla de Valoines,† or according to Leland, *Worlonge*; who surviving her husband, became the wife of Ralph de Albini. Robert de Ros gave his manor of Ribstane to the Knights Templar, where, a preceptory of that order was founded; and becoming, it is supposed, a member of that fraternity, he was buried at the preceptory; though there is no record of either circumstance.

EVERARD DE ROS, his son and successor, a minor at his father's death, married Rose, daughter of William, baron Trusbut‡ of Wartre, in Holderness; who, after the death of her three brothers, became with her two sisters, co-heir to her father's estate; and, also, to that of her mother, Albreda de Harcurt, one of the daughters and co-heirs of Pain Peverell,§ Standard-bearer in the Holy Land, to Robert Curthose, the Conqueror's eldest son. Her two sisters dying without issue, the posterity of Albreda became barons of Trusbut. Everard de Ros was a benefactor to the Priory of Bridlington; to the

* Bussy. Arms—Argent, 3 bars sable.

† Valoines. Arms—Gules, fretty, ermine.

‡ Trusbut. Arms—3 bolts.

§ Peverell. Arms—Azure, 3 garbs, and a chief, or.

monastery of Newminster, in Northumberland; and to the Priory of Rievaulx. He died before 1186, leaving, by his widow, two sons, the eldest of whom was only thirteen, viz,

ROBERT DE ROS, called Fursan, who, from some cause, fell under the displeasure of Richard I, in 1197: and was committed to close confinement. He was probably involved in some of the many intrigues of John, against his brother and sovereign. Richard, it is known, with a fraternal affection, which no ill conduct could abate, invariably forgave the head of the discontent excited against him, while he severely punished the subordinate abettors. He recovered his liberty upon payment of a heavy fine; and was so far in favour with John, when become king, (though he afterwards appeared in arms against him) that, he recovered the whole of the barony of his grandfather, Walter de Espec; and was employed as one of the commissioners to conduct William the Lion, king of Scotland, into this kingdom; whose daughter Isabel, after her father's death, in 1214, he married. He was founder of Helmsley Castle, which he soon after gave to his son William, with the patronage of the monasteries of Kirkham, Rievaulx, and Wardon. He was also the founder of Werke Castle, in Northumberland, which he presented to his son Robert, with a barony in Scotland. He confirmed the grant made by his father, of the manor of Ribstane, to the Templars, and was, in other respects, an especial benefactor to those soldier priests. He became a member of their body, and dying in 1227, was buried in the Temple Church, in London. Gough, in his *Sepulchral Monuments*, (vol. I, part 1, pp. 41-2) has described, as one of the most interesting monuments in the Temple Church, "the figure of a young knight in mail, and a flowing mantle, with a kind of cowl; his hair neatly curled at the sides; his crown appears shaven. His hands are elevated in a praying position; and on his left arm is a short pointed shield charged with three water bougets. He has at his left

side, a long sword, and the armour of his legs, which are crossed, has a ridge or seam up the front, continued over the knee and forming a kind of garter below the knee; at his feet a lion. The arms bespeak this knight to be one of the family of Ros or Roos; and Weever has confirmed this application, by the following fragment of an inscription, insculped upon one of these cross-legged monuments; as he found it among the collections of one studious in antiquities, in Sir Robert Cotton's Library:

**Hic requiescit—R.—Ep.—quondam visita-
tor generalis ordinis milicie Templi in Anglia
& Francia & Italia.**

This, from the pedigree of the Lords Ros, he proved to have belonged to one Robert, a Templar, who died about the year 1245."

Werke Castle was in the possession of the Greys, in the time of Camden. Grose, in his Antiquities, has given a representation of the ruins of Helmsley Castle, the keep of which was in tolerable preservation, till of late; but what the violence of civil war failed to effect, modern barbarism is endeavouring to accomplish. Some of the walls have been blown up with gunpowder, and the materials used to repair the roads. Helmsley, in the time of Edward IV, appears to have escheated to the king, after the execution of his brother, the Duke of Clarence, whose it was to have been on the death of Margaret de Ros. It became, many years afterwards, the property of George Villiers, Duke of Buckingham, by his marriage with the daughter of Francis, Earl of Rutland. It was sold in 1690, to Sir Charles Duncombe, and is now the property of Lord Feversham.

WILLIAM DE ROS, the eldest son and heir of Robert, was of full age at his father's death; and, on payment of the customary fine to the king, was permitted to take possession of

his paternal inheritance. He seems to have inherited the common lot of some of his predecessors, in falling under the displeasure of the king; and was compelled to pay a fine for the "remission of the royal indignation." He was engaged, also, in a dispute with Hugh, Prior of Kirkham, in which the ecclesiastic appears to have been defending the rights of his monastery, as secured by the charter of foundation. The dispute was compromised by an arrangement satisfactory to both parties. He married Lucia, daughter to Reginald Fitzpiers, by whom he had three sons, Robert, Alexander, and Peter: and dying in 1258, was buried in the Church of Kirkham Priory, before the high altar.

ROBERT DE ROS, his eldest son, married Isabel, the rich heiress of William Albini IV; and obtained from Henry III, July 3, 1257, a grant of free warren, in the lordship of Belvoir, by which the boundary was determined. In 1258, he was actively employed in Scotland, in delivering Alexander III. out of the hands of his rebellious subjects; and at Chester, in resisting the hostile invasions of Llewelin, Prince of Wales. In the same year, he and his lady Isabel, had a controversy with the Prior and Convent of Belvoir, relative to the right of presentation to the Church of Redmile, which was amicably compromised by their relinquishing the patronage to the convent, for a certain compensation. In 1261, he obtained from the king, the grant of a weekly market, to be held at Belvoir, on Tuesday; and of an annual fair on the feast of St. John the Baptist, to continue three days. In 1264, he was one of the insurgent barons, who defeated Henry III, at the battle of Lewes, and took him and the prince prisoner, whom they confined in Hungerford Castle. In 1265, he was summoned to the parliament, which was called by the barons in the king's name. For these offences, an execution was directed against his lands: but, being admitted to a composition, he, in 1267, raised a

new embattled wall at Belvoir. By his lady Isabel, Lord Robert de Ros had four sons, William, Robert, Nicholas, and John. He died in 1285, and was buried at Kirkham, under a marble tomb, on the south side of the choir; his bowels, before the high altar at Belvoir; and his heart, at Croxton Abbey. At the suppression of religious houses, part of the freestone monument, which lay over his heart, at Croxton, was removed to Bottesford, and let into the north-wall of the chancel there, where it still remains. A copy of the inscription on this monument, is given in the account of Bottesford Church. Isabel, his wife, died in 1301, and was buried at Newstead.

WILLIAM DE ROS, the eldest son, succeeded to the family honours and estates, on the death of his mother. In 1292, he had been an unsuccessful competitor for the crown of Scotland: founding his claim on his descent from his great grandmother, Isabel, daughter to William the Lion, king of Scotland. He married Matilda, one of the two daughters and co-heiresses of John de Vaux,* a lineal descendant of Robert de Vaux, who came over with the Conqueror. By this marriage, the patronage of Penteney and Blakeney Priors, in Norfolk, and of Frestun, in Lincolnshire, came into the family of De Ros. He was a benefactor to the Priors of Belvoir and Blakeney. He died in 1317, and was buried under a marble tomb, on the north side of the monastery of Kirkham. By his wife, Matilda de Vaux, who survived him, he had three sons, William, his successor, John, and Thomas; and three daughters, Anne, married to Pagan, Lord Tiptoft, Margaret, and Matilda. The Lady Matilda Ros was buried at Penteney Priory.

WILLIAM DE ROS II. completed in 1321 the religious foundation which his father had begun, at Blakeney. He was created Lord Ross, of Werke—took the title of Baron

* De Vaux. Arms—Ckecky, argent and gules.

Ross of Hamlake, Werke, Belvoir, and Trusbut;—and had summons to parliament, from 11 Edward II, to 16 Edward III. He was also appointed Lord High Admiral; and was one of the commissioners with the Archbishop of York, and others, to treat of peace betwixt the king and Robert de Bruce, who had assumed the title of king of Scotland. He married Margery de Badlesmere;* by whom he had, William, Thomas, John, Margaret, and Matilda; and dying in 1342, was buried at Kirkham, under a stone mausoleum, near the great altar. His widow survived her husband many years; and was one of the very few persons from England, present at the Jubilee, at Rome, in 1350; the king having discountenanced the attendance of his subjects at this ceremony, on account of the large sums of money usually taken out of the kingdom on such occasions.

Nichols, quoting from Dugdale's Baronage, and the Rolls of Parliament, gives an account of John, the brother of the last mentioned William de Ros; upon whose monument, in the chancel of Stoke Albany Church, (in existence before 1790,) there was an inscription of the following tenor.

“Hic jacet Johannes Ross, le bon compagnon.”

The account is too long for transcription in this sketch. He appears to have been a high-spirited, gallant man, of a convivial turn.

During the sitting of the parliament in the Cathedral Church at Lincoln, on the Sunday before Lent, previous to the year 1319, the king, and his nobles being present, John de Ros had an affray with Hugh Despenser; which, beginning with insulting words and mutual reproaches, proceeded to blows with the fist, (usque ad sanguinis effusionem,) and to drawn swords, in the church. Both parties were committed to the custody of the king's marshal, till they had

* Badlesmere. Arms—Argent, a fess between 2 bars, gemelles, gules.

given security for keeping the peace. The process was cancelled by the king in 1319. The cause of the dispute was, the arrest of one of the knights of Despenser, at the instigation of John de Ros. John de Ros was of the party of Queen Elizabeth, and others, whom Edward II, by the persuasion of the Spensers, had banished. On the deposition and barbarous murder of the second Edward, John de Ros was in great favour with the young king, his son, to whom he had recommended himself by his convivial qualities; and to the queen mother, by his daring gallantry, as a partisan against the powerful and unworthy favourites of her husband. He was made steward of the young king's household, and appointed one of the twelve guardians, by whom, it was resolved, the king, in his minority, should be governed. In 1336, he was constituted admiral of the sea, from the Thames northward, under his brother William, as Lord High Admiral. He is supposed to have built the tower, if not the whole of Stoke Albany Church, on the south side of which are the arms of De Ros. He died in 1337, in embarrassed circumstances; and his brother obtained two hundred marks from the king, towards his burial.

WILLIAM DE ROS III, was at the raising of the siege of Arguillon, in 1346, and was knighted near La Hogue, being then only nineteen years old. In the same year, he was one of the lords, who led the second division in the celebrated battle of Cressy. He afterwards commanded (see Notes) the fourth division of the English army against the Scots, near Neville's Cross, when David Bruce, with many of the Scottish nobles, were taken prisoners, on the seventeenth of October, in the same year. In 1348, he was with Edward, the Black Prince, at the siege of Calais, when it was taken by the English. He was summoned to parliament in 24 & 25 Edward III. In 1352, he accompanied Henry, Duke of Lancaster, to fight against the Saracens; but died the same

year, before the feast of St. Michael, in the twenty-sixth year of his age, on his journey to the Holy Land, and was buried abroad. He married Margaret, daughter of Ralph, Lord Neville,* but died without issue. His widow afterwards married Sir Henry de Percy, and died in 1372. This limited statement, amounting to scarcely more than a few facts and dates, is, yet, sufficient to prove William de Ros, one of the most distinguished characters of his age.

THOMAS DE ROS, of Hamlake, brother and next heir to William, married, in 1359, Beatrice, the widow of Maurice Fitz-Maurice, Earl of Desmond, and daughter to Ralph, Earl of Stafford; † by whom he had issue, John, William, Thomas, Elizabeth, and Margaret. In 1364, he accompanied the king of Cyprus to the Holy Land; and was in the French wars, from 1369 to 1371. He was summoned to parliament, from 35 Edward III, to 7 Richard II, inclusive. He died at Uffington, June 8, 1383; and was buried at Rievaulx Abbey. His widow became the wife of Sir Richard Burley, knight of the garter, and one of the privy councillors to the Duke of Lancaster; of whose army he was field marshal, in Galicia; where he died in 1386, of a sickness, which carried off many others. His body was buried with much pomp, in old St. Paul's Cathedral, where a splendid monument, of the perpendicular style of English architecture, was erected to his memory; a drawing of which has been preserved by Dugdale, of which, Gough and Nichols have given a copy.

There is no evidence, that the Lady Beatrice, now again a widow, married a third time; though she seems to have survived her husband many years. For in 1409, she obtained the royal permission to found a chantry, for one priest, within St. Paul's Church, to pray for the souls of Sir Richard Burley, knight; his father, and mother; and, also, Sir Richard

* Neville. Arms—Gules, a saltier, argent.

† Stafford. Arms—Or, a chevron, gules.

de Pembruges, Sir Thomas de Ros, his parents, and all the faithful departed; and, finally, for the good estate of herself during life, and her soul afterwards. Twelve marks were allotted for the maintenance of the priest, charged on certain messuages and shops, in London.—An inscription in the church of Owersby, in Lincolnshire, proves, that Thomas de Ros, the third son, was knighted, and was lord of the manor of Owersby, as well as patron of the church; and that he died in 1452. There was also a Ros, of Gedney, as appears from the fragment of an inscription, on a marble tomb, in the chancel of Gedney Church. This person was interested as a proprietor or patron, or both, in the parish of Tidd St. Mary, on the Norfolk edge of the county of Lincoln. Nichols records an inscription, painted with the arms, in the windows of the church, of this latter place, to the effect, that Richard de Ros had presented one of the windows. There are similar traces of the De Ros family, according to the same authority, in Scotton and Ropsley Churches.

JOHN DE ROS, of Hamlake, eldest son and heir of Thomas, who died in 1383, took a prominent part in the splendid pageantry at the coronation of the ill-advised, and ill-fated Richard II, then only in the tenth year of his age. We can hardly suppose a youth of so immature an age, competent to direct the magnificent and improvident display on this occasion. Amidst other devices for the royal amusement, was a passage of arms during dinner; for which, John de Ros, scarcely less youthful than the sovereign, was created a knight, before dinner. This selection proves, that though young, he had already distinguished himself, in the graceful accomplishments of chivalry; a warlike science, if it may be so called, of essential benefit to society, as being, in the absence of all other means, of a civilising tendency. The crusades, though of a more decidedly religious character, were really, an exemplification of chivalry on a splendid

scale. But these, as well as knightly adventures, in the time of John de Ros, had, with all their contemplated benefits, been long abandoned. A less striking, but to the individual, more interesting, developement of love for the scene of so many divine wonders, had succeeded; that of a painful, self-denying, perilous pilgrimage. To satisfy these longings of fervent piety; which, if they savoured too much of ill-regulated enthusiasm, were, surely, something better in their spirit, than the cold, calculating, utilitarian selfishness of modern times, Thomas de Ros embarked on a pilgrimage to Jerusalem; but died (whether on his way there, or on his return, is not so clear,) at Paphos, in the Isle of Cyprus, in 1394; and was buried at Rievaulx Abbey, in the course of the same year. He married Mary Percy,* sister of the Earl of Northumberland, and widow, says Nichols, of — Orby, of Lincolnshire. Bishop Percy makes her the daughter of Henry, Lord Percy, by his second wife, Joan, daughter of John Orby, who was a baron in the time of Edward III. She died the year after her husband, being rather more than forty years of age.

John de Ros was succeeded by his next brother, **SIR WILLIAM DE ROS**, knight, then aged twenty-four. He was employed by the king, in the same year, with Walter, Bishop of Durham, Henry, Earl of Northumberland, and others, in negotiating a treaty of peace with Scotland. He seems to have been an especial favourite with Henry IV, who made him of his council, and employed him in various civil affairs of great importance; giving him in 1411, for his residence, for the lodging of his servants and horse, (on account of the convenience of having him near the court,) the town of Chingford, in Essex, which had descended to him by the marriage of his grandfather with Margaret Badlesmere: and honouring him, in the same year, with the

* Percy. Arms—Azure, 3 fusils in fess, or.

order of the garter. Sir William de Ros was engaged in a controversy with Sir Robert Tyrwhit, knight, one of the justices of the king's bench, respecting the restraint imposed by the latter, upon the tenants of his manor of Melton Roos, in Lincolnshire, from their customary privilege of pasture and turf-cutting, at Wragby. This dispute was adjudicated by the then Archbishop of Canterbury, Thomas Arundel, a relative by marriage of the Lord Ros, and Richard, Lord Grey, his son in law, lord chamberlain of the king's household; Sir Robert being enjoined to submit and confess his offence. His confession is so far apposite to our subject, as it proves the moderation of Sir William de Ros; who, when, on account of his birth, state, and power, he might have come with an overwhelming force, to protect the rights of his tenants, from the intruders, preferred coming "easy wise", with no other attendance, than was suitable to his degree. He married Margaret, the daughter of Sir John Arundel;* or, according to some authorities, of John Fitz-alan,† Earl of Arundel; and had issue, John, Thomas, Robert, William, and Richard; Beatrice, Alice, Margaret, and Elizabeth. By his will, dated Feb. 22, 1412, he desired that if he should die in, or near, London, his body should be buried in the Cathedral of Canterbury; if within the diocese of Lincoln, in the Priory of Belvoir; if in the diocese of York, in the Priory of Rievaulx. He bequeathed £400 for the finding ten honest chaplains to pray for his soul, and the souls of his family, his friends, and benefactors; but, especially, for the soul of his brother Thomas, for eight years, within his chapel of Belvoir Castle. He died there, Sept. 1, 1414, and was buried in the middle of the Priory choir; whence, his monument was afterwards removed to Bottesford Church, where it still remains, against the south

* Arundel. Arms—Gules, 6 garbs, or.

† Fitz-alan. Arms—Gules, a lion, rampant, or.

wall, at the east end of the chancel. His widow, the lady Margaret, survived him fifteen years; dying July 3, 1439. An extract from her will is interesting, as illustrating the nature, in those days, of the payment, which we now call mortuary: "I bequeath, according to custom, my best beast." This was generally the most valuable horse, in the possession of persons of rank; led caparisoned, and bearing the military weapons of the deceased, before the corpse, at the funeral; and, afterwards, delivered up as a mortuary. The exchange for a money payment took place in the reign of Henry VIII, in consequence of its being found oppressive to the yeomanry, and poorer inhabitants of a parish, to be obliged to yield up for a mortuary, a valuable portion of their property. The lady Margaret bequeathed, also, one cup of gilt silver, for the use of the high altar in the Priory; and £40 for the purchase of lead, to repair the dormitory and refectory. The conditions of this legacy were, that two monks should be provided, to pray, daily, for a period of five years, for her own soul, the souls of her benefactors, and all the faithful departed; one priest in each of the chapels of St. Nicholas and St. Sythe, attached to the Priory. There was a further legacy to be applied in ornamenting the chapel of St. Mary; on condition, that in their daily service, for five years, the Prior and the fraternity should use a collect, beginning, "Lord, of thy goodness, have mercy upon the soul of thine handmaid and servant:" and for longer than five years, if, from a motive of love, they were inclined to continue it. Of the altar tomb to her memory, which, at the suppression of the Priory, was removed to Bottesford chancel; only the top slab of freestone remains, with her figure in the dress of the period: it is now placed on the floor, at the west corner of the south aisle.

JOHN DE ROS succeeded, in 1414, to the title and possessions of his father, being then seventeen years of age. In

1421, six years after the glorious battle of Agincourt, he, and his brother William, were slain, with the Duke of Clarence, governor of Normandy for his brother Henry V, the Duke of Exeter, and several other Englishmen of distinguished rank, at a place within four miles of Beaufort Castle. This unfortunate event was occasioned, chiefly, through the treacherous suggestion of a person in the army of the Duke of Clarence, to leave his archers behind; and to the valour of the Scotch mercenary auxiliaries, in the service of the Dauphin, under the Earl of Buchan, who slew the Duke of Clarence, with his own hand. His monument was removed, with others, from the Priory, to Bottesford Church; and was placed against the wall of the chancel, on the north side of the altar. He married Margaret, daughter and heir of Philip Despenser,* a grand-daughter of Mortimer, Earl of March; or, according to some, daughter and heir to Philip Wentworth. On the death of her husband, John de Ros, she married Sir Roger Wentworth, knight; by whom she had one son; and died April 20, 1479.

John Lord Ros having died without issue, THOMAS, his next brother, succeeded; and for his valour in the disastrous wars in France, by which, during the minority of Henry VI, the English dominion was wholly subverted, received the distinction of knighthood. He had summons to parliament, 7 Henry VI. He married Eleanor, daughter of Richard de Beauchamp,† Earl of Warwick; and by her he had issue, three sons; Thomas, his successor, born September 9, 1427; Richard, born March 8, 1428-9; and Edmund, who was an idiot. In a charter, dated April 23, 1430, 8 Henry VI, after enumerating the benefactions to the Priory of Belvoir, by the Todenis, Albinis, and the members of his own family; Thomas, Lord Ros, confirmed these grants. He died Aug.

Despenser. Arms—Quarterly, argent and gules, 2 and 3 quarters fretty or; over all, a bend sable.

† Beauchamp. Arms—Gules, a fess between 6 cross-croslets, or.

18, 1431; leaving his son and successor not quite four years old.

During the minority of THOMAS, LORD ROS, his great uncle, Sir Robert Ros, knight, was deputed by the king, in 1443, to perform the office of chamberlain to Archbishop Stafford, on the day of his installation, at Canterbury; an office, which of right belonged to the Lord Ros, from his tenure of the manor of Hethfield, in Kent. The fee for this service, was the furniture of the room, and the basin and towel. The manor, and the tenure on which it was held, came to the Ros family, from the marriage of an ancestor with Margaret Badlesmere. Thomas Lord Ros was, when only eighteen years of age, put by the king, into full possession of his father's estates. He was styled Baron Ros, of Hamlake, Trusbut, and Belvoir; and summoned to parliament, from 27 to 38 Henry VI. He married Philippa, eldest daughter of John de Tiptoft,* aunt to Edward, Earl of Worcester, and co-heir of one-third part of his lands; by whom he had issue, Edmund, born 1446; Eleanor, 1449; Isabel, 1451; Joan, 1454; and Margaret, July 1, 1459. Having been faithful to Henry VI, amidst all the fluctuations of that ill-fated monarch's reign; he was rewarded with certain commercial privileges, consisting, chiefly, in an entire remission of the customary duties on exported wool. In 1456, he had permission to go on a pilgrimage beyond sea: and in 1460, the king settled on him, as in part, a recompense for the great expenses and losses incurred in his service, an annuity of £ 40, arising out of certain manors, forfeited by the Earl of Salisbury. In the same year, being with the king at York, when the melancholy news arrived, of the overthrow of the Lancastrian party, at Towton field, he accompanied his sovereign to Berwick. For his fidelity to the house of Lancaster, he was, with all his

* Tiptoft. Arms—Argent, a saltier engrailed gules.

adherents, attainted in parliament, Nov. 4, 1461. Rapin says, he was beheaded; and Dugdale, that he died at Newcastle, in the same year. His widow was re-married to Edward Grimston.

The house of York being now finally triumphant over the Lancastrian party, Edward IV. rewarded his adherents, with the confiscated property of his opponents. Of the former, Sir Robert Constable, of Flamburgh, received the manor of Harsan, in Yorkshire; William Hungerford, the manor and advowson of Braunston, in Northamptonshire; Henry Bouchier, Earl of Essex, the manor and advowson of Chingford, in Essex. But the fairest portion of the magnificent possessions of Thomas, Lord Ros, was granted to William, Lord Hastings, commonly called the bastard. This person was permitted to hold of the king, and his heirs, by homage only, the honour, castle, and lordship of Belvoir, with the park, and all its members; consisting of Woolsthorp, Barkston, Plungar, Redmile, Harby, Bottesford, Normanton, and Easthorpe; with the advowsons of their several churches, and the rent called *Castleguard*, throughout England, at that time an appurtenance of this Castle.

The possession of the Castle, was not, however, rendered, without a struggle on the part of an attached friend of the Lord Ros. When Lord Hastings came for the purpose of surveying his new possession, and contemplated residence, at Belvoir, Mr. Harrington, described by Leland, "as a man of power thereabouts, and a friend to the Lord Ros," suddenly attacked, and drove away the intruder. Exasperated at this unexpected opposition, Lord Hastings afterwards came with a strong force, and with a bitterness of rage scarcely intelligible, so injured the noble mansion, which had now become his own, that the Castle fell to ruin. The timber of the roof being despoiled of the lead, with which it was covered, rotted away; and the soil between the walls,

at the last, grew full of elders: in which state the Castle remained, till it was partially rebuilt by the first Earl of Rutland, and completed by the second. The Lord Hastings carried the lead, he had thus obtained, to Ashby-de-la-Zouch, where, in the phrase of Leland, "he much builded." The spirit of spoliation seems to have extended to Stoke Albany, a goodly manor place of the Ros family; and part of the materials thus acquired, were also carried to Ashby-de-la-Zouch.

EDMUND, LORD Ros, in consequence of his father's attainder, and his own fidelity to the house of Lancaster, was, when very young, obliged to go beyond the seas. Under Henry VII, who united the contending houses of York and Lancaster, the attainder was reversed; and Edmund, Lord Ros, was, for the most part, re-instated in his ancestral property: the portion at Belvoir having been in the possession of the Hastings family, for more than twenty years. In the petition to parliament, presented by Lord Ros, November, 1483, his claims are stated with great moderation; and his sufferings for his loyalty to Henry VI, do not lead him to any severe reflections upon the party, through which they had happened, though his own party was now triumphant. The prayer of the petition was granted, with certain reserves of property, to different members of his family, which had been made in past time; and a resumption of which, might have been attended with some degree of injustice. About nine years afterwards, Sir Thomas Lovel, who had married Isabel, sister to Edmund, Lord Ros, presented a petition to parliament, representing his noble relative, as "not of sufficient discretion to guide himself and his livelihood; nor able to serve his sovereign after his duty:" and praying "that he might have the guidance and governance of the said Edmund," and of all his property. An act of parliament was accordingly passed,

giving full powers to Sir Thomas Lovel over the person and property of Lord Ros, and entire possession of the latter at his death; upon trust for the other relatives of Lord Ros, reserving only a rent of seven hundred marks to the king, and the right, title, and interest of those who have, or ought to have, possession or occupation of certain portions of the property.

Edmund, Lord Ros resided after this period at the manor house of Elsinges, at Enfield, which he possessed by inheritance from his mother; and was probably kept under some degree of restraint. He died, Oct. 13, 1508, and was buried in the church of that parish, on the north side of the altar; where his monument is an arch, erected over the tomb of Lady Joyce Tiptoft, his maternal grandmother: and charged with the arms of Ros quartering Badlesmere; also, on the right hand, quarterly, 1, Ros, 2, Holland, 3, Tiptoft, 4, Badlesmere; and, on the left, Lovel quartering Muswell impaling the above four quarters. A representation of this monument is given in Nichols' Leicestershire, copied from Gough's Sepulchral Monuments. Edmund, Lord Ros, leaving no issue, his sisters were his heirs; and Elsinges became the property of his brother-in-law, Sir Thomas Lovel; who, at his death, in 1524, bequeathed it to his cousin, Thomas, Lord Ros, created Earl of Rutland, in 1526. Eleanor, the eldest sister, and co-heir of Edmund, Lord Ros, married Sir Robert de Manners, of Ethale, in the county of Northumberland.

THIRD PERIOD. A.D. 1508—1840.

MANNERS. Arms, Ancient; or, two bars azure, a chief, gules.

MANNERS. With augmentation; or, two bars, azure, a chief quarterly of the last, and gules; on the first and fourth, two fleurs de lis, or; on the second and third, a lion of England.

Camden, in that interesting medley, intituled "Remains concerning Britain" gives a list of surnames, whose derivation he fixes, from certain peculiarities of the bearer of each surname, either territorial or personal. Manners he derives from Manneris. Thus the first person on record of that name, soon after the conquest, is called SIR ROBERT DE MANNERIS, or, Sir Robert of the manors, knight; and, more particularly, lord of the manor, and castle of Ethale, (now Etal,) in Northumberland; situated on a river, which near its source is called the Breamish, but at Etal, the Till; within, also, a few miles of the Scottish border. In the absence of any other authority for the name, we may suppose it to be a territorial designation, implying extensive manorial rights,* and as even in the time of the Conqueror, the warm temperament of our Scottish neighbours occasioned the sovereign of England considerable disquiet; more especially in counte-

* Peck, in the dedication of his *Academia Tertia Anglicana* to John Duke of Rutland, (1727) adopts this derivation.

nancing and supporting the Saxon competitor for the throne, if the feeble Edgar Etheling may be so called; large grants of property were given to such of the Conqueror's followers, as he judged would be able, by their valour and wisdom, to check the incursive allies of the discontented Saxons. The castle of Ethale appears to have been one of several, erected near the border, for this purpose. The selection of Sir Robert de Manneris for such a dangerous post, with a competent grant of lands to support the military array, necessary to maintain his position, is a high tribute to his character. Where the traces of history are almost obliterated by the march of ages, conjecture is, often, all that is available, for such historical notices as the present. But, if the judgment of the writer is under some control, a considerable approximation to truth is often obtained, from evidence of an imperfect nature. The evidence for what has been just advanced, though circumstantial, is tolerably conclusive. Brevity will not allow of more than one allusion to the kind of proof employed. Seventh in descent from Sir Robert de Manneris, was Sir Robert de Manners, who lived in the time of Henry III; an interval, which, reckoning each generation to consist of the ordinary average of years, determines the first period with sufficient accuracy.

About a century afterwards, (1324) another Sir Robert de Manners, knight, is mentioned in public documents, among the principal persons in the county of Northumberland; certified to bear arms, by descent, from their ancestors. This person is stated by Burke, in his Peerage, to have been governor of Norham Castle, on the boundary line of Scotland and England, in the first year of Edward III; and to have signalled himself in its defence. But in this representation, there must be some mistake. The editors of the *Scala Chronica*, adopting the text of that work for their authority, distinctly assert, in the introduction, that the important

post of constable of Norham Castle, was, from 1319 to 1331, assigned to Thomas de Grey: though from his near neighbourhood, it is extremely probable, that Sir Robert de Manners was, either authoritatively, or as a volunteer, induced to co-operate in the defence of Norham Castle. It was a post of that danger, that the chivalry of the period, resorted to it; as affording the most favourable opportunity for the display of gallantry. Thus, William Marmion, the knight of Lincolnshire, (a contemporary of Sir Robert de Manners,) to whom his mistress gave a helmet of gold, desiring him to make it known, wherever glory was most difficult to be won, went to Norham, as "the most perilous and adventurous place in this country." A considerable portion of the keep of this celebrated castle is still remaining. Sir Robert de Manners represented in parliament the county of Northumberland, in 14 Edward III. In the next year, he obtained the royal permission, to strengthen and embattle his castle of Ethale, with a wall made of stone and lime; and was commissioned, with others, to treat with David Bruce, and his adherents, for peace. He married Joan, daughter and heiress of Sir Henry Strother, knight, of Newton Glendall, and dying in 1355, was succeeded by his son,

SIR JOHN MANNERS, knight, of whom nothing remarkable is recorded. He married Alice, widow of William de Winchester, and died in 1402. He was succeeded by his son, SIR JOHN MANNERS, knight, appointed sheriff of Northumberland, in 1413. He, and his second son, were accused in the reign of Henry VI, of having occasioned the death of William Heron and Robert Atkinson; and, on September 28, 1430, an award was made, adjudging him, and his son, to procure to be sung, five hundred masses, for the health of the soul of the said William Heron, within one year then next ensuing; and to pay two hundred marks

for the use of the widow and children of Robert Heron. Whether this unfortunate event is really imputable to Sir John and his son, is not so obvious. But, in the distracted state of the kingdom at that time, occasioned by maladministration, financial distress, and ecclesiastical persecutions for religious opinions, dissentient in the slightest degree from the received faith and practice of the period, private feuds as well as public broils added much, as might be expected, to the great miseries of the country. Sir John Manners married Anne, daughter of Sir John Middleton,* knight; and dying in 1438, was succeeded by his eldest son, SIR ROBERT MANNERS, who, during some part of the reign of Henry VI, was one of the conservators of the truce made with the Scots. He married Joan, daughter of Sir Robert Ogle.† His son

ROBERT MANNERS was, as his father and grandfather had been, sheriff of Northumberland, in 1445, and 1465; in which last year, he was knighted. In 1466, he was made deputy to Richard, Duke of Gloucester, then admiral of England, Ireland, and Aquitain: a post, which did not, at that period, suppose, or require, any knowledge of naval matters: the king's admiral being not necessarily the actual commander of the fleet; but, rather, a great officer of state, who presided generally over maritime affairs. By his marriage with Eleanor, sister and co-heir of Edmund, Lord Ros, Sir Robert Manners acquired the property of Belvoir Castle, with that of Hamlake, in Yorkshire; and the lordship of Orston, in Nottinghamshire. He died about 1485; leaving issue, George, Edward, Elizabeth, Dorothy, and Cecilia.

GEORGE, the eldest son, succeeded his father in his honours and estate; and in 1487, in right of his mother, assumed the title of Lord Ros. He married Anne, sole daughter

* Middleton. Arms—Argent, fretty sable, a canton, gules.

† Ogle. Arms—Argent, a fess between 3 crescents, gules.

and heir of Sir Thomas Sellenger, (St. Leger*) knight, by Anne his wife, daughter to Richard, Duke of York, eldest sister to king Edward IV, and widow of Henry Holland, Duke of Exeter. By her, he had issue, six sons; Thomas, Oliver, Anthony, Richard, John, and; and six daughters; Elizabeth, Catharine, Eleanor, Cecilia, Margaret, and Anne.

In 1495, Perkin Warbeck, pretender to the throne, as being the young Duke of York, brother to Edward V, had taken refuge in Scotland; the young king of which, was so satisfied with the justice of his pretensions, that he received him with honour, and gave him a near kinswoman for his wife. The Scotch king assisted him, also, with an army, to invade England; which was the occasion of a war between the two countries. Towards the conclusion of that war, George, Lord Ros, was in the expedition sent into Scotland, when Ayton, between Berwick and Dunbar, was taken; and for his conduct and bravery, was knighted by the Earl of Surrey, general of the army. In 1498, the king (Henry VII.) having called together the three estates of the kingdom, for their assent to the peace made with France, Nov. 3, 1492; Sir George Manners, Lord Ros, with Thomas Lumley, were the two, specially deputed by the lords and commons of the diocese of Durham, to meet the king on that arduous affair; and they gave their assent thereto. He was equally in favour with Henry VIII, on account of his loyalty, care, and industry; who commissioned him in May, 1513, with Thomas, Marquis of Dorset, Thomas, Earl of Arundel, and others, to review the forces that were going with the king, on an expedition to France, under the command of the Marquis of Dorset. Lord Ros, before the end of the same year, was with the king, first at the siege of Theronenne, and, afterwards, at that of Tournay; where he fell sick, and died

* St. Leger. Arms—Azure, fretty, argent, on a chief or, a crescent, gules,

on the 27th of October. He left by his will, dated the day before his death, benefactions to the Abbeyes of Rievaulx and Kirkham; and to the Priory of Wartre; and various gifts to his executors and servants. He was buried with his lady, in a chantry chapel, founded by his father-in-law, Sir Thomas St. Leger, in the north aisle of the royal chapel of St. George, in Windsor Castle; where a handsome monument perpetuates his memory. This monument was once gilt, but as Nichols says, from the late repairs of the chapel, it appears, as if whited over; the gilding being all clean rubbed off, and all the beautiful blazonry of the lady's robes is done away.

George, Lord Ros, was succeeded by his eldest son, Thomas, who, in 1523, being the Lord Roos, was warden of the East Marches, towards Scotland; and two years afterwards, was, by the king, put into full possession of all the manors, castles, and lands, which had descended to him from the Lady Eleanor, his grandmother, sister and co-heir to Edmund, Lord Ros; as, also, from Isabel, the other sister and co-heir, wife of Sir Thomas Lovel. On April 23, 1526, at a chapter of the garter, held at Greenwich, he was elected knight of that most noble order. After his election, it was discovered, that he had not been a knight bachelor, which the statutes of the order require, previous to being elected a knight companion. Henry, on the same day, re-assembled the chapter; the necessary previous formality was gone through, and a new election took place. During the same year, he was created by letters patent, bearing date June 18, Earl of Rutland; a title which had before belonged to Edmund, younger brother to Edward IV, and had never been conferred upon any, but of the blood royal; at the same time, an augmentation to his ancient arms was granted, in allusion to his descent from the sister of king Edward IV, whose daughter his father married:— a chief quarterly 1 and 4 azure, two fleur de lis; or;

2 and 3 gules, a lion of England. Seven days after his creation, he was installed one of the knights companions of the most noble order of the garter.

The dilatory and insincere policy of the Pope of this period, who, after signing a decretal declaring the first marriage of Henry VIII. void, and granting to him a dispensation to marry again; continued, for three years, to protract the discussion on the subject of the divorce, with the view of eventually preventing its taking place; induced the peers of England, in 1531, then sitting in parliament, to subscribe a declaration to Clement VII, expressing their belief, that unless the Pope complied with the wishes of Henry, and his nobles, the papal supremacy in England would be much endangered. Though a great deal of pompous machinery was employed, in obtaining the opinions of all the learned bodies in Europe, on the question of the divorce; it is a matter of history, that the king's personal feelings embraced no wider extent, than an all but avowed aversion to Catharine, combined with a lustful affection for another woman. But the real question with a large majority of his subjects, was, as to the extent and limitation of the papal power; which long impatiently submitted to, most men were now desirous of shaking off altogether: and a favourable opportunity offered through the imbecile, and selfish policy of the reigning Pope. A further motive may be allowed its weight; which was, a desire on the part of both king and people, to have a male instead of a female heir to the throne: a wish, which Providence seems to have granted in anger, as a punishment for the unjustifiable measures, which led to the divorce. Edward VI, whose designs for a purer religion than popery, promised so much success, was cut off in the blossom of our hopes; and the wholesome fruit expected, was effectually retarded from coming to maturity, by the accession of Mary, whose legal rights this divorce was in-

tended to prejudice. This digression from our biographical notices of the noble family of Belvoir, if digression it may be called, was necessary to account for the motives which actuated the Earl of Rutland and other peers, in subscribing the declaration above-mentioned, to the Pope. It is little to be doubted, that he and they viewed the matter in a national point of view. It was not their fault, if the only accessible means to their object, was debased by the sovereign's impatient and unlawful desires.

The Earl of Rutland, as he had been a principal instrument in the measure, which led to the abolition of the papal supremacy, was, also, actively employed in resisting the mischievous effects of ulterior measures. He, with the Earls of Shrewsbury and Huntingdon, were commissioned in 1536, to suppress the insurrection in Lincolnshire, under Dr. Mackerell, Abbot of Berlinges, occasioned by the dissolution of the lesser monasteries, and certain injunctions in matters of religion. On the event of a similar rebellion in Yorkshire, called "the pilgrimage of grace," he offered his services, and was successful in its suppression. In 1538, he obtained the site of the Abbey of Rievaulx in exchange for other lands. In 1539, he was appointed by the king, lord chamberlain to queen Anne of Cleves; and sent from Greenwich, to attend her before her marriage. In 1540, he was constituted chief justice in eyre, of all the king's forests beyond Trent. In 1541, he obtained a grant of the manors of Muston, Waltham, and Croxton, with part of the possessions of the dissolved Priory of Ossulveston; all in the county of Leicester: as, also, of the manors of Upwell, Outwell, Elm, and Emneth, in the counties of Norfolk and Cambridge; part of the possessions of the monastery of Nuneaton, county of Warwick; and, also, the manor of Branston, county of Northampton; part of the possessions of the Abbey of Lilleshall, county of Salop. To these were

soon after added, the manors of Bilsdale and Helmesley, part of the possessions of the monastery of Kirkham, county of York; with divers lands in Brandesdale, in the same county, belonging to the Abbey of Rievaulx. In 1542, being appointed warden of the Marches, he accompanied the Duke of Norfolk, then general of an army, consisting of twenty thousand men, in his invasion of Scotland; where, in eight days, they burnt twenty towns and villages; and being much in the king's favour, he, on his return, obtained in that year (jointly with Robert Tyrwhit) a grant of the Priory of Belvoir; and, also, of Egle, in Lincolnshire, which had been a commandery of the knights Templars; to whom it was granted by king Stephen; and from whom it had passed to the hospitallers. He obtained, at the same time, a large share of the lands and lordships of divers other dissolved monasteries, in the counties of Leicester, Norfolk, Suffolk, Northumberland, and York. The reader will observe, that a great part of this property, had been given for ecclesiastical purposes by the ancestors of the Earl of Rutland. If, therefore, its alienation from the intention of the donors, was justifiable on any grounds; its reversion to their descendant, possesses a grace and a propriety, not often observable in other grants of this period.

Two interesting occurrences of a domestic, rather than a public nature, are recorded in the life of this distinguished nobleman. Through his exertions, principally, Belvoir Castle was rebuilt; which had been so wantonly laid in ruins by Lord Hastings. After the dissolution of religious houses, many ancient monuments of the Albini and Ros family, were, by the command of this Earl of Rutland, removed from the Priory of Belvoir, to Bottesford, where some of them yet remain. Others, also, were carried thither, by the same order, from Croxton Abbey. He died, Sept. 20, 1543, and was buried in the middle of the chancel, going up

to the altar at Bottesford. (See description of this monument in the account of Bottesford Church.) His will is dated Aug 16, 1543; and contains an enumeration of his ample possessions; with an exhibition of the wise and affectionate motives, by which he was actuated in the disposal. His widow, Eleanor, who died in 1551, was buried in St. Leonard's, Shoreditch; where an inscription preserves the remembrance of several persons of this noble family. By his first wife, Elizabeth, daughter of Sir Robert Lovel, the Earl of Rutland had no issue; but, by his second, Eleanor, daughter of Sir William Paston,* of Paston, in the county of Norfolk, knight, he had five sons, and six daughters: Henry, the eldest son and successor to the title; John, the next son, from whom the present duke is lineally descended; Roger Manners, of Uffington, county of Lincoln, who obtained in 1576, a grant of so much of the lands of Pateshall, formerly belonging to the monastery of St. James, near Northampton, as had not before been given to Robert Dighton and Robert Tyrwhit. This person gave four scholarships to Corpus Christi College, Cambridge, and was a great benefactor to the chapel. He gave by his will, to the poor of Stamford, £20 for ever, the interest of which, to be given in coals. He was buried in the Church of Uffington, where a monument of marble commemorates himself, and his brother, Oliver Manners. Thomas, the fourth son of the Earl of Rutland, was knighted for his bravery in Ireland and Scotland. He married Theodosia, daughter of Sir Thomas Newton, knight. One of his daughters became the wife of William Vavasour, of Haslewood, county of York, whose son, Sir Thomas Vavasour, was the first baronet of that family. Sir Thomas Manners died June, 1591, aged fifty. Oliver, fifth son of Thomas, Earl of Rutland, died young, in 1563; and was buried at

* Paston. Arms—Argent, 6 fleurs de lis, 3. 2. 1 azure, a chief indented, or.

Uffington, with his brother Thomas, as stated above. The six daughters were Gertrude married to George Talbot, Earl of Shrewsbury; Anne, to Sir Henry Neville, Earl of Westmoreland; Frances, to Henry Neville, Lord Abergavenny; Catharine, to Sir Henry Capel, of Raynes, in the county of Essex, knight, and ancestor by her to the present Earl of Essex. She died March 9, 1572. Elizabeth, the fifth daughter, married Sir John Savage, of Rock Savage, knight: from whom the Earl Rivers, who died in 1721, unmarried, when the title became extinct, was descended. Isabella, the sixth daughter, died young.

HENRY, the eldest son, succeeding his father in 1543, became the second Earl of Rutland. In 1547, (1 Edward VI.) he, with three thousand men, took and sacked Haddington, in Scotland. This must have been a contemporary exploit with the important battle of Pinkey, near Musselboro', fought by the Duke of Somerset, the king's uncle; which was so decisive of the relative strength of the two countries, that the Scotch nation attempted no similar exploit, till the days of Oliver Cromwell, and the battle of Dunbar. Archbishop Cranmer directed a public thanksgiving for this victory, which, in a letter to the Bishop of London, he describes as a "victory, almost above the expectation of man; and such as hath not been heard of, these many years." The Earl of Rutland, as a reward for his exertions on this occasion, was, in the following year, made constable of the Castle of Nottingham, chief justice in eyre of Sherwood Forest, and warden of the east and middle marches towards Scotland.

In 1555, he completed the noble design, which had been far advanced by his father, of rebuilding the family mansion, at Belvoir; and as Nichols, following Leland, says "making it a nobler structure than it was before." He also carried into effect, so far as the ruinous condition of the suppressed reli-

gious houses rendered it possible, the design, which his father had commenced, of preserving the monumental remains of his ancestors, by transferring them chiefly to Bottesford. One of these, a monumental stone from Croxton Abbey, was, according to a writer who visited Belvoir in 1722, preserved in the library there. This stone commemorates SIR RICHARD MANNERS, brother and executor to Thomas, first Earl of Rutland. This Sir Richard Manners obtained in 1547, a grant of several manors and lands in the counties of Leicester, Salop, Stafford, and Worcester. He was twice married; and had an only son named John. According to the inscription, he died the 16th day of January or February, 1550, and was buried near the high altar, at Christ Church, London. This was the priory church of the Holy Trinity near Aldgate, called St. Catharine's Christ Church, or Cree Church.

During the short, but disastrous reign of Philip and Mary, Henry, Earl of Rutland was appointed captain general of all the forces designed to be transported into France; and had the chief command of the fleet. This reign of only five years, will be remembered, not only on account of the extensive and bitter persecution conducted under the name of religion; but for the utter prostration of the power and influence, which, previous to the accession of Mary, this country had maintained in all its foreign relations. The Pope of this period was a monster of bad faith, and of enormous inconsistencies. At one time, directing and urging upon Mary, the burning of reformers: at another, in close alliance with the Mahometan ruler; and threatening to fulminate a sentence of excommunication against those obedient, and self-sacrificing children of Rome, Philip and Mary. It was impossible, that the Earl of Rutland, or any other person of distinguished command, could effectually serve their country, under the paralyzing influence of popish

councils. Calais, the only remaining territory of France, in the possession of the English, was soon lost; and therewith the only avenue to the re-establishment, if that were desirable, of the English dominion in France.

It may be inferred, that the Earl of Rutland did not obtain the favourable position he occupied, in the estimation of Philip and Mary, to a conformity of religious profession; or, indeed, to any participation in the Romish political intrigues of the period; which were principally directed against the life of Elizabeth. For, in the year of the accession of that high-minded sovereign, the Earl of Rutland was elected knight of the garter, April 24, 1559; and, according to the inscription in the sixteenth stall of St. George's chapel, at Windsor, installed on the third of the following June. He was, in the same year, appointed lord lieutenant of the counties of Nottingham and Rutland; and president of her majesty's council in the north; a post, requiring at that period, no ordinary degree of discretion and wisdom. The unfortunate and misguided Mary, queen of Scots, had, even thus early, assumed in her escocheons, and state parade, a right and title to be actual queen of England; to the throne of which, she was heiress, if Elizabeth died without issue. She not only quartered the arms of England with those of Scotland; but she and her husband, the dauphin of France, called themselves by the titles of king and queen of England; and were encouraged and supported in their pretensions, by the king of France. A political pretension of this nature, was rendered more dangerous, by the religious partisanship, which was necessarily intermixed. Mary and her husband contemplated, and laboured for, the subversion of the Reformation in England and Scotland; and, unfortunately, the intemperate denunciations, and harsh measures of the Scottish reformers, considerably weakened the influence, which the Reformation

might otherwise have possessed, in the hearts of the people. Five thousand French troops were despatched to the sea-coast of that country, apparently for Scotland; and violent counsels were suggested and resolved upon, at Paris, to suppress the Reformation, and its adherents, in Scotland. The selection, therefore, of Henry, Earl of Rutland, for the office of president of her majesty's council, for that portion of the kingdom in the immediate neighbourhood of Scotland, is an honourable testimony to his abilities, and the soundness of his religious views.

His first wife was Margaret, daughter to Ralph Neville, Earl of Westmoreland. He had by her two sons, Edward and John; and two daughters; Elizabeth who married Sir William Courteney, of Powderham, in the county of Devon; and Eleanor, who married John, Earl of Bath.

He afterwards married Bridget, daughter of John, Lord Hussey,* of Sleaford, in the county of Lincoln, and widow of Sir Charles Morrison, of Cashiobury, in the county of Hertford, knight; but by her, who survived him, had no issue. By his last will, dated July 5, 1560, he bequeathed "his body to be buried in the Church of Bottesford, if he should die within the realm; and appointed that a tomb, suitable to his estate, should be made there." (See description of monuments in Bottesford Church.) Among other bequests, he gave "to John, his second son, his manor and rectory of Helmesley, formerly belonging to the monastery of Kirkham; as also his manor of Ross, in Holderness, and a fee-farm of £40 a year, issuing out of the city of York, during his life. To Edward, Lord Roos, his son and heir, all his armour, munition, and weapons; and ordered all his goods, chattels, jewels, plate, and household-stuff, which could be left unsold, to be divided betwixt his wife

* Hussey. Arms—Quarterly 1 and 4, or a cross vert; 2 and 3, Barry of 6, ermine and gules.

and the said Edward, his son, when he should arrive at the age of twenty-one years. He also gave £200 to be distributed among his household servants, as his wife should judge convenient." He died Sept. 17, 1563.

His first wife, Margaret, was buried in Shoreditch Church, whither, Strype tells us, her corpse was carried, Oct. 21, 1559, from the house which had been the nunnery of Haliwell, and came into the possession of the Manners family, by the marriage of the father of the first Earl of Rutland with Anne Sellenger, (see page 37); with thirty clerks and priests singing; about three-score poor men and women in black gowns; mourners to the number of an hundred; two heralds of arms, garter, and York; then came the corpse; before a great banner of arms; and about her, four goodly banner rolls of divers arms. Mr. Bacon preached. After was dispersed a great dole of money, being 2d apiece for each. And so all departed to the place to dinner. About the vallance was written (in black letter) "Sic transit gloria mundi."

The Countess Bridget was afterwards married to Francis Russell, Earl of Bedford, her third husband, whom she survived many years; dying, January 12, 1600, aged seventy-five, and was buried at Watford, Herts; where, in the middle of the south chapel, is a monument, with an inscription to her memory.

Earl Henry was succeeded, in 1563, by his eldest son,

EDWARD, third Earl of Rutland. The intrigues of the court of Rome against the authority and life of Elizabeth, had, from the peculiarity of the queen of Scotland's position, as a Romanist, and successor to the throne of England, failing the marriage and issue of Elizabeth, been concentrated in the person of Mary. Mary, a weak, vain, and bigoted woman, was the too willing instrument of Rome. Her religion and claim to the succession secured a large and

influential party of English Romanists. Her beauty and fascinating manners allured others to her side, who, but for these accomplishments, might have continued indifferent, at the most, to her pretensions. While the misfortunes and ill-usage she had experienced among her own subjects, attracted the chivalrous sympathy of many others. Her early usurpation of the ensigns of English royalty, while it manifested her own wishes and intentions, could not but disquiet Elizabeth, whom it placed in the position of an usurper. A disquieting suspicion thus generated, must have been considerably augmented by the discovery, through the vigilance of the English government, that every plot against the authority and life of Elizabeth; whether originating in the courts of Rome, France, or Spain; whether conducted by her own disaffected Romanist subjects; whether secretly urged on by Jesuit missionaries in the disguise of soldiers, mechanics, or even puritan ministers, the most violent class of preachers against popery; every plot whatever might be its source, or the manner of its intended execution, was found to contain the name of Mary queen of Scots, as the willing co-adjutor; and the person who proposed to secure to herself, the greatest amount of benefit, from the success of Romish machinations. Unless, therefore, Elizabeth had courted martyrdom; and was prepared to sacrifice at the same time, the sacred interests of the Reformation; not only in this country, but in the whole of Europe; retaliative measures were a duty she owed to religion, her country, and herself. And of those measures, coercion was the only one that promised success; as every other, through the bad faith of her opponents, had failed. The final act, I can neither explain, nor defend. Of the sympathising members of Mary's communion, in this country, were the powerful Earls of Northumberland and Westmoreland, who contemplated in the first instance, the deliverance of Mary from prison,

and her marriage with the Duke of Norfolk. Elizabeth, having some vague information of the plot, summoned the suspected participators to her presence. All obeyed the summons, except the Earls of Northumberland and Westmoreland; who, hurried on by their fears or want of discretion, broke out into open revolt, in 1569. To suppress this revolt, Edward, Earl of Rutland, though then only twenty years of age, and in ward to the queen, was sent as lieutenant to the Earl of Sussex, commander in chief of the forces of the kingdom; and as a colonel of foot, and one of the council of war. The insurgent army soon broke up from the inherent weakness of their counsels.

In 1582, the Earl of Rutland was made lord lieutenant of the county of Lincoln; and, in 1585, was installed knight of the garter. His plate of arms was still remaining in 1792, in the twenty-third stall, in St. George's chapel, Windsor. In 1586, the Earl of Rutland, and others, were appointed commissioners to discuss with the Scottish ambassadors, whom they met at Berwick, on the 19th of June, the terms of a treaty of peace between England and Scotland. By this treaty, which was finally agreed upon, July the 5th, or, according to some authorities, the 8th, the two kingdoms bound themselves in a league, offensive and defensive, against all foreign powers, who should invade the territories, or attempt to disturb the reformed religious establishment of either.

Camden has recorded an additional proof of the high sense entertained by Elizabeth, of the abilities and integrity of the Earl of Rutland. That accomplished historian states, that the queen designed to make him lord chancellor, on the death of chancellor Bromley; but that he died six days after him; "being a profound lawyer, and a man accomplished with all polite learning."

His will, dated Nov. 20, 1583, is an interesting memorial of

his unaffected piety and sound discretion. After declaring that the certainty of death, and the uncertainty of the time or place of death, are evidently intended by God, to urge us to direct the course of our life, by his grace and mercy in such sort, as we might always be found ready, and prepared to die, when it shall be his pleasure to call us out of this life; he proceeds to express his conviction, that on this account, it is not the least duty of a christian man, to set in order his worldly affairs, while he is in best health, for the preventing of such troubles, unkindness, and controversies, as do commonly grow, when no such order is taken. He then solemnly recommends his soul to God, and bequeaths his body to be buried in the Church, at Bottesford, with his ancestors; and directs £100, at least, to be laid out on his tomb; "the funeral to be in such decent order, as to the estate and calling, it hath pleased God to call me to, appertain; with liberality, especially to the poor." And considering that the barony of Ros, for want of heirs male of his body, was to descend to his heir general; for that one of his ancestors, whose heir he was, did marry the heir of the Lord Ros; and thereby enjoyed that title and dignity, as descended on the part of the mother; as also continued the same until their creation to this earldom of Rutland:—supposing therefore, the style and dignity of the said barony, not to be utterly extinguished, but to remain suspended; because the earldom of Rutland, was entailed to the heir male of Thomas, his grandfather; and that the said barony was descendable to the heirs general; he settled his estate so, as that both honours might properly be supported. By a codicil, dated April 14, 1587, being "sick of body, but yet of good and perfect remembrance," he recognised and confirmed his former will; and died the same day, at his house near Puddle Wharf, London, being only then thirty-eight years of age. The will was proved Dec. 1, 1587.

By Isabel, daughter to Sir Thomas Holcroft,* of Vale-Royal, in the county of Chester, knight, he left issue one daughter, and sole heiress, named Elizabeth; who, in right of her father, became baroness Ros; and, at the age of thirteen, married William Cecil,† eldest son to Sir Thomas Cecil, knight, who was the eldest son of Lord Burleigh, afterwards Earl of Exeter. This lady died at the house of her grandfather, Sir Thomas Holcroft, in Tower Street, London, April 12, 1591; and was buried in the chapel of St. Nicholas, in Westminster Abbey; where a monument was erected for her on the west side of the chapel. This monument together with bishop Sprat's, was removed, to make room for that of Elizabeth, duchess of Northumberland, who died Dec. 5, 1776. But the figure of the lady Ros, with the armorial bearings, has been preserved, by being placed over an adjoining tomb. She is represented in a recumbent posture, leaning on the left arm, and veiled. She left an only son, William, not quite a year old, who at his mother's funeral, was proclaimed, after the service in the church, by the title of Lord Ros, of Hamlake, Trusbut, and Belvoir; and, afterwards, in the reign of king James, claimed those baronies in right of his mother, in opposition to Francis, Earl of Rutland. The king determined, that he should be the Lord Ros, of Holderness, and have the ancient seat of the Lords Ros in parliament; but that the title of Lord Ros, of Hamlake, Trusbut, and Belvoir, should still remain to the Earl of Rutland. The Lord Ros, of Holderness, was sent ambassador to the emperor Matthias, in Spain, whence he returned the next year; and in 1618, having travelled into Italy, he died without issue, at Naples, not without suspicion of being poisoned. On his death, the

* Holcroft. Arms—Argent a cross and bordure engrailed, sable.

† Cecil. Arms—Barry of 10, argent and azure; over all, six escutcheons 3, 2, 1 sable, each charged with a lion rampant of the first.

title of Lord Ros reverted, indisputably, to the Rutland family.

A letter of the lady Isabel, widow of Edward, Earl of Rutland, to the lord keeper Puckeringe, has been preserved, relating to some appointments, which she wished to be made in a commission of sewers, which he was about to grant, "for the redressing of such losses and harms, which the dwellers upon Trent sustained, by weirs thereon builded." She states, that, as her majesty's tenant of mills and fishings in Trent, she receives more loss thereby than any one in Nottinghamshire; and mentions that certain of her neighbours in that county, were prepared, as she had heard, to object to the Earl of Shrewsbury, (a connexion by marriage of the Rutland family,) being appointed one of the commission of sewers, whom she wished to be appointed. She prays her, that her son-in-law, Mr. William Cecil, grandson to the lord treasurer Burleigh, may be one of the commissioners. The letter, which is dated Nov. 18, 1592, is not otherwise interesting, than as indicating the writer to be an active, high-spirited woman, determined to take the best means in her power, to preserve her property uninjured. Nichols has preserved a fac-simile of her signature on this occasion: it is written in a firm, masculine hand.

JOHN, the brother to the last Earl, became Earl of Rutland in 1587; and in the same year, was appointed constable of the Castle of Nottingham, and lord lieutenant of that county. He had served in the Irish wars, as a colonel of foot. He married Elizabeth, daughter of Francis Charlton,* of Apley, in the county of Salop, Esq.; and had by her five sons and four daughters. By his last will, made Feb. 23, 1587-8, when "sick of body, but of good and perfect remembrance," he ordered his body to be buried, in the Church of Bottesford; and "the order and charges of his funeral, disposing to

* Charlton. Arms—Or, a lion rampant gules.

the poor, and ordering of his tomb, he leaves to the discretion of his executors, and the supervisors of his will." The executors were his wife, the Countess of Rutland; Roger, Lord Ros, his son; his uncle George Manners, Esq.; and Roger Manners, one of the esquires for the queen's majesty's body; his loving father-in-law, one of her majesty's justices of the court of common pleas; his loving cousin, Sir George Chaworth, knight; and the supervisors, (to each of whom, he gives a piece of plate worth £20,) were the lord high treasurer Burleigh, and the Earl of Leicester, lord steward of her majesty's household. To his younger sons, Francis, George, and Oliver, he gave certain specific manors and lands, in Yorkshire; and to his daughters, £1000 each.

He died the 24th February, the day after the execution of his will, which was proved May 1, 1588. By Elizabeth his wife, who was buried at Bottesford, March 24, 1594, he had five sons; Edward, who died young; Roger, Francis, and Sir George, successively Earls of Rutland; and Sir Oliver. His daughters were Bridget, married to Robert Tyrwhit, of Kettleby, county of Lincoln, esquire, son and heir to Sir Robert Tyrwhit, knight; Frances, to William, Lord Willoughby, of Parham; Elizabeth, to Edmund Scroop, Earl of Sunderland, but died without issue; and Mary, who died unmarried, in April, 1588.

Nichols describes a monument and records an inscription to the memory of Bridget, by her husband, Robert Tyrwhit, in the chancel of Bigby, (Beakeby, Nichols) county of Lincoln, which is a pleasing memorial of his affectionate remembrance of her virtues. An epitaph in Latin verse, on the same monument, which Nichols calls, "a comely epitaph," might not so well please modern taste. The construction and sentiments are, however, intelligible enough, when we consider that classical literature was, at that period, (1604) comparatively a newly discovered mine; the ore from which

was most enthusiastically applied to every purpose; and, often to the neglect of the fine gold of the sacred writings. The beauty of the person commemorated in this epitaph, is equalled to that of *Venus*. The *fate* that took her from this world, is stated to be more cruel than savage tigers. She is said to have entered *the gloomy palace of the inexorable Proserpine*, before she had well seemed to live, or completed her fifth lustrum; and the husband is represented as mourning her loss with the deepest sorrow, and *reproaching the Gods*. It would not be just to doubt the sincerity of the survivor, or to criticise, too severely, the taste which dictated such an epitaph. It is, no doubt, a faithful representation of an affectionate husband's feelings, though through a medium partaking of the fantastic taste of the period, in which an elaborate and gorgeous display of words, (euphuism) pervaded the ordinary intercourse of life, with the higher classes; and a cumbrous pedantry was the character of scholars.

Edward, the eldest son of John, the fourth Earl of Rutland, dying an infant,

ROGER, the next brother succeeded their father at his death, Feb. 24, 1587-8, and became the fifth Earl, being then only eleven years of age. He was educated at the University of Cambridge, where he took the degree of M. A. In 1595, he visited France, Italy, Switzerland, and the low countries, where he continued three years; and, afterwards, "he went, voluntary, the island voyage."* (See description of his monument in Bottesford Church.) In 1598, he was colonel of foot in the Irish wars; in which year, (July 10) he was incorporated M. A., in the University of Oxford, and is styled by Wood, (*Fasti Oxonienses*.) an eminent traveller, and a good soldier. In 1600, he was appointed constable

* *Island voyage*.—This expression is used to designate the naval expedition, under the command of the Earl of Essex; part of whose object it was, to intercept the Spanish Merchantmen from the West Indies.

of Nottingham Castle, and chief justice in eyre of Sherwood Forest. On the 7th of June, in the same year, he was a principal attendant at the marriage of the Lord Herbert and Mrs. Ann Russell; which was celebrated in great state at Blackfriars, the queen being present.

The different position in which Roger, Earl of Rutland, stood in Elizabeth's estimation, during the last two years of her reign, requires some notice. He appears to have been, from an early period, on terms of familiar intercourse with the accomplished but impetuous and ill-fated Earl of Essex. This latter nobleman had been brought up, by the highly moral and religious Lord Burleigh, as the guardian appointed by his father; whose son, William Cecil, had married Elizabeth, sole child and heiress of Edward, third Earl of Rutland. Essex, the ward, and Roger, the connexion by marriage of Burleigh, would thus have opportunities under the roof of their common friend, of forming an acquaintance, which, congeniality of pursuits, and probably of disposition, for both appear to have been ingenuous, high spirited young men, soon matured into a warm friendship.* When the Earl of Rutland set out on his travels in 1595, Essex, though then, as the successor to the Earl of Leicester, his father-in-law, in Elizabeth's favour, occupied in all the duties of a courtier in high trust with that severely exacting queen, found time to write a letter to his friend on travel, which displays a judicious and highly cultivated taste; and makes us regret that the infirmities of a noble disposition, had not been either better regulated by the individual, or more mercifully visited by the sovereign. In 1597, the two friends met; the one (Essex) as joint commander with Howard and Raleigh of an expedition intended to destroy the Spanish armament, which had been prepared for an attempt on Ireland, the other, (the Earl of Rutland) as an animated

* The Earl of Essex was senior to the Earl of Rutland by nine years.

volunteer, accompanied by the Earl of Southampton, the Lords Grey, Cromwell, and Rich; many knights and other persons of note: all, as Camden says "with feathers waving, and glittering in their gay clothes." It was on the termination of this expedition, that a dissatisfied ambition began to actuate the Earl of Essex, which at that time, Elizabeth condescended to soothe. In 1598, he was involved in a personal dispute with his sovereign, in which, Elizabeth so far forgot her own dignity, on a marked manifestation of his scorn and defiance in her presence, that she struck him resentfully on the ear: and Essex with an unmanly arrogance, put his hand upon his sword to a sovereign and a woman. He was again pardoned; and sent the same year, with an unusual force of 20,000 men to Ireland. In this expedition, he, and his friend the Earl of Rutland, displayed much personal bravery; and Essex, as the commander of the expedition, knighted the latter. But on receiving a letter of admonition and rebuke from the queen, at having effected so little, in comparison with the means provided; Essex, and his noble friends, rashly left their post of duty, to remonstrate personally with the queen, and to denounce those, whom they thought their political enemies. The queen contented herself with placing Essex, in a sort of honourable confinement, in the friendly custody, that is, of the lord keeper, Sir Richard Berkeley. The versatile and impetuous mind of Essex, after passing through the various phases of a revengeful, a religious, and a treasonable spirit, at last burst through all restraint. He attempted to excite an insurrection in London; which, failing, he was besieged, taken, and beheaded. The Earl of Rutland, who had been his approving counsellor in this unwise attempt, surrendered himself to the queen's mercy. On the trial of the Earls of Essex and Southampton, for high treason, the Earl of Rutland was examined; and the result was so far unfavour-

able, that he was committed to the tower, and confined there, during the remainder of Elizabeth's reign.

The noble mind of Elizabeth, had, in the last few years of her life, become less able to sustain the combined pressure of constitutional infirmity, and the cares of a long and anxious reign. The prejudice, which she reasonably entertained against the queen of Scots, surviving the death of that unfortunate and misguided person, extended to all in any way connected with her, by the ties of kindred or partisanship. And though James, the son of Mary, presented, neither in his religious profession, nor in his political character, any tangible grounds of offence; yet, Elizabeth regarded him with so much suspicion and jealousy, that, it was not till the hour of her death, and when she could no longer make her wishes known, except by signs, that she signified her desire, that James should succeed to the English throne. Many, however, of the most influential nobles of the land, had long been in friendly correspondence with James, and anxiously, though cautiously, laboured to secure his succession. Among these were the ill-fated Earl of Essex, and even the privy council of the period, with Sir Robert Cecil, son of the great Burleigh, and secretary of state, at their head. Elizabeth was, to a certain extent, conscious of these private efforts among her own servants. But, though she could not openly deny their propriety, nor the justice of James' claims; she suffered both to become the cause of jealous and anxious disquietude. It was a feeling of this kind, that darkened her views of the character and conduct of Essex and his friends, brought him to the block, and them to indefinite imprisonment.

On the other hand, James could not but regard with kindness, those influential friends, who had laboured and suffered in his cause. And when the death of Elizabeth secured to him a quiet and undisputed succession, which in

her life-time seemed more than doubtful; he naturally distinguished with marks of his favour, those persons, who had been influential in accomplishing the desired event. In his progress from Edinburgh to London, which was in great measure a triumphant one; he rode from Newark to Belvoir, April 22, 1603; "hunting," as a contemporary writer informs us, "all the way, as he rode; saving, that in the way, he made four knights. By the right noble Earl of Rutland, his highness was not only royally, and most plenteously received; but with such exceeding joy of the good Earl and his honourable lady, that he took therein exceeding pleasure. And he approved his contentment in the morning; for before he went to break his fast, he made forty-six knights; (among these were Sir George and Sir Oliver Manners, two brothers of the Earl of Rutland) and having refreshed himself at breakfast, took kind leave of the Earl of Rutland, his Countess, and the rest, and set forward towards Burleigh." Among other entertainments prepared for the royal guest at Belvoir, was an exhibition of Ben Jonson's Masque of "The Metamorphosed Gypsies."

In the same year, the Earl of Rutland was made lord lieutenant of Lincolnshire; was sent ambassador from king James into Denmark, to the christening of the king's eldest son, and to invest his Danish majesty with the ensigns of the garter. He was made knight of the bath, at the coronation of James: and, in the same year, steward of the manor and soke of Grantham. He married Elizabeth, only daughter and heir to the illustrious Sir Philip Sidney.* He died in the prime of life (in his thirty-sixth year) June 26, 1612, and was buried at Bottesford. His Countess survived him little more than two months. (See description of their monument in Bottesford Church.) Dying without issue,

FRANCIS, his brother, became his heir, and the sixth Earl.

* Sidney. Arms—Argent, a pheon azure.

In 1598, when but eighteen years of age, he began his travels "in France, Lorraine, and divers states of Italy, (see his monument in Bottesford Church) where he was honourably received by the princes themselves, and nobly entertained in their courts. And in his return through Germany, he had the like honour done him by Ferdinand, Archduke of Austria, the emperor Matthias, and all the other German princes." On the fourth of January, 1603-4, he was made knight of the bath, at the creation of Charles, Duke of York, second son to king James I. In 1604, he married Frances, widow of Sir William Bevill, of Cornwall, and one of the daughters and co-heirs of Sir Henry Knyvitt,* of Charlton, in the county of Wilts, knight. In 1608, he married, secondly, Cecilia, daughter to Sir John Tufton,† of Hothfield Place, in the county of Kent, knight and baronet; sister to Nicholas, Earl of Thanet, and widow of Sir Henry Hungerford, knight.

In 1612, on his accession to the Earldom, he was made lord lieutenant of Lincolnshire; soon after, justice in eyre of all the king's forests and chaces north of Trent, and lord lieutenant of the counties of Rutland, Northampton, and Nottingham; in 1616, knight of the garter; and in the same year, he was one of the lords, who attended the king to Scotland. In 1618, a writ of enquiry was issued for this noble Earl to shew cause why his Castle of Belvoir, should not be seized into the king's hands, on account of some alienation. May not this process have arisen out of the inquisition taken at the death of the Lord Ross, of Holderness, in this year, when the title of Lord Ros, indisputably reverted to the Rutland family?

There is an entry dated March 22, 1623, in Archbishop Laud's Diary, (then bishop of St. Davids,) referring to the Earl of Rutland, which is worth notice. "*Dismal day!*

* Knyvitt. Arms—Argent, a bend sable within a bordure of the second engrailed.

† Tufton. Arms—Sable an eagle displayed, ermine, within a bordure argent.

The accident of my Lord of Rutland giving *not content*, to the form consented to in the parliament house; being the only one dissenting.”

In the same year, he was made admiral of the fleet for conveying Charles, Prince of Wales, (afterwards Charles I.) out of Spain. This was one of the many flighty schemes by which, thus early, the Duke of Buckingham, the favourite of both James and Charles, disgusted the people of England. Contrary to the wishes of James, and in opposition to the advice of more judicious counsellors, Prince Charles was persuaded, by the Duke, to undertake a voyage to fetch home the Infanta of Spain: between whom and Charles a treaty of marriage had been long pending; but to which, this ill-advised visit, wholly put an end. It was, probably, soon after this period, that the Duke of Buckingham pressed with unlawful solicitations, Catharine, daughter of Francis, Earl of Rutland, by his first wife. Wilson, (*Memoirs of Illustrious Persons*, 1711,) thus relates the affair; “The Duke having tempted her, and carried her to his lodgings, in Whitehall, kept her there some time, and then returned her to her father. Upon which, the stout old* Earl sent him this threatening message: ‘That he had too much of a gentleman to suffer such indignity; and if he did not marry his daughter to repair her honour, no greatness should protect him from his justice.’ Buckingham, who, perhaps, made it his design to get her father’s goodwill this way, she being the greatest match in the kingdom, had no reason to dislike the union; and, therefore, he quickly salved up the wound, before it grew into a quarrel.” The same author adds, concerning this young lady, that “she was bred a papist by her mother; but, that after her marriage, she was converted (as was pretended) by Dr. White and grew a

* “Old” is hardly appropriate. The Earl of Rutland was only fifty-two when he died in 1632.

zealous protestant; but, that like the morning dew, it quickly vanished; for the good old Countess of Buckingham, never left working by her secret instruments, the Jesuits, till she had placed her on her first foundation." It does not appear from any other authority, that the Duchess of Buckingham declared herself a Roman catholic, while her first husband lived; but, having married a second time, to Randolph Macdonald, Earl, afterwards Marquis of Antrim, she, afterwards, publicly professed that religion. These anecdotes are introduced upon competent authority; and the character of the Duke of Buckingham renders it more than probable, that some such transactions might have taken place; though not to the extent, nor in the manner, assumed by Wilson.

In 1625, Francis, Earl of Rutland, was one of the supporters to king Charles, as chief mourner at the funeral of his father, James I.; and in 1629, we find him attending at Windsor, in honour of the installation of the Earl of Northampton, with five of his principal domestics, Wakeley, Hamerton, Roe, Longfield, and Monsieur Nandeletto. He died at Bishop's Stortford, Dec. 17, 1632; and was buried at Bottesford. (See monuments in ditto.)

By his first lady, he had only one child, Catharine, who married George Villiers,* first Duke of Buckingham of that name; and after his assassination by Felton, Randolph, Earl, afterwards Marquis of Antrim, in Ireland. By her first marriage she had George, second Duke of Buckingham, who took the title of Ros, of Hamlake; but dying without issue, in 1687, that title again reverted to the Rutland family.

By the second marriage, the Earl of Rutland had two sons, Henry and Francis; who both died in their infancy;

* Villiers. Arms—Ancient, sable, a fess between three cinque foils, argent.
Modern. Argent, on a cross, gules, five escallops, or.

from the effects, as was supposed at the time, of "wicked practice and sorcery." (See monument in Bottesford Church.) The history of this transaction is so remarkable, especially as a proof of the then prevalent belief in witchcraft, that the substance of a pamphlet published at the time will be given.* It appears, that among the needy persons dwelling in the neighbourhood of Belvoir, in whose condition the Earl and Countess kindly sympathized, were Joan Flower, with her daughters, Margaret and Phillipa; whom, at first, the Countess employed as chairwomen; and eventually took Margaret, as a permanent servant, "to look to the poultry abroad, and the wash house within doors." Some representations were made to the Countess to the prejudice of this family, which described

"Joan Flower as a monstrous malicious woman, full of oaths, curses, and imprecations irreligious; and for any thing they saw by her, a plain atheist. Besides, of late days, her very countenance was estranged, her eyes very fiery and hollow, her speech fell and envious, her demeanour strange and exotic, and her conversation sequestered; so that the whole course of her life gave great suspicion, that she was a notorious witch; yea, some of her neighbours dared to affirm, that she dealt with familiar spirits; and terrified them all with curses and threatening of revenge, if there were never so little cause of displeasure and unkindness. Concerning Margaret, the daughter, that she often resorted from the castle to her mother, bringing such provision, as they thought was unbecoming for a servant to purloin; and coming at such unseasonable hours, that they could not but conjecture some mischief between them: and that their extraordinary riot and expenses tended both to rob the lady, and to maintain certain *deboist* and base company, which frequented this Joan Flower's house the mother, and especially her youngest daughter. Concerning Phillipa, that she was lewdly transported with the love of one Thomas Simpson, who presumed to say, that she had bewitched him; for he had no power to leave her; and was, as he

* "The wonderful discoverie of the witchcrafts of Margaret and Phillip Flower &c. printed at London by G. Eld, for J. Barnes, &c. 1619." 4to.

supposed, marvellously altered, both in mind and body, since her acquainted company. These complaints began many years before either their conviction or public apprehension. Notwithstanding, such was the honour of this Earl and his lady; such was the cunning of this monstrous woman, in observation towards them; such was the subtlety of the devil, to bring his purposes to pass; such was the pleasure of God, to make trial of his servants; and such was the effect of a damnable woman's wit and malicious envy, that all things were carried away in the smooth channel of liking and good entertainment, on every side, until the Earl refused to give that credence to her on some complaint preferred, which he had been accustomed to give; and the Countess discovering in the daughter Margaret some indecencies of her life, and neglect of her business, discharged her from lying any more in the Castle; dismissing her with handsome presents, but commanding her to go home. This inflamed the mother, with hatred and rancour towards the Earl, and his family.

“When the devil perceived the infidious disposition of this wretch, and that she, and her daughters, might easily be made instruments to enlarge his kingdom; and be, as it were, the executioners of his vengeance, not caring whether it lighted upon innocents, or no; he came more near unto them, and in plain terms, to come quickly to the purpose, offered them his service, and that in such a manner, as they might easily command what they pleased; for he would attend you in such pretty forms of dog, cat, or rat, that they should neither be terrified, nor any body else suspicious of the matter. Upon this, they agree, and (as it should seem) give away their souls to the service of such spirits, as he had promised them; which filthy conditions were ratified with abominable kisses, and an odious sacrifice of blood, not leaving out certain charms and conjurations, with which the devil deceived them, as though nothing could be done without ceremony, and a solemnity of orderly ratification. By this time, doth sathan triumph, and goeth away satisfied to have caught such fish in the net of his illusions: by this time, are these women devils incarnate, and grow proud again in their cunning and artificial power, to do what mischief they listed. By this time, they have learnt the manner of incantations, spells, and charms. By this time, they kill what cattle they list; and under the cover of flattery and familiar entertainment, keep hidden the stinging ser-

pent of malice, and a venomous inclination to mischief. By this time, is the Earl and his family threatened, and must feel the burthen of a terrible tempest, which, by these women's devilish devices, fell upon him; he neither suspecting nor understanding the same. By this time, both himself and his honourable Countess, are many times subject to sickness and extraordinary convulsions; which they, taking as gentle corrections from the hand of God, submit with quietness to his mercy, and study nothing more than to glorify their Creator in heaven, and bear his crosses on earth.

"At last, as malice increased in these damnable women, so his family felt the smart of their revenge, and infidious disposition; for his eldest son, Henry, Lord Rosse, sickened very strangely, and after awhile, died. His next, named Francis, Lord Rosse accordingly, was severely tormented by them, and most barbarously, and inhumanly tortured by a strange sickness. Not long after, the Lady Catherine was set upon by their dangerous and devilish practices; and many times in great danger of life, through extreme maladies and unusual fits, nay, (as it should seem, and they afterwards confessed) both the Earl and his Countess were brought into their snares, as they imagined, and indeed determined to keep them from having any more children. Oh unheard of wickedness and mischievous damnation! Notwithstanding all this, did the noble Earl attend his majesty, both at Newmarket, before Christmas; and at Christmas, at Whitehall; bearing the loss of his children most nobly; and little suspecting that they had miscarried by witchcraft, or such like inventions of the devil; until it pleased God to discover the villanous practices of these women, and to command the devil from executing any further vengeance on innocents, but leave them to their shames, and the hands of justice, that they might not only be confounded for their villanous practices, but remain as a notorious example to all ages, of his judgment and fury. Thus were they apprehended, about Christmas, and carried to Lincoln gaol; after due examination before sufficient justices of the peace, and discreet magistrates, who wondered at their audacious wickedness. But Joan Flower, the mother, before her conviction, (as they say,) called for bread and butter, and wished it might never go through her, if she were guilty of that whereupon she was examined; so, mumbling it in her mouth, never spake more words after; but fell down and died, as she was carried to Lincoln gaol, with a horrible excruciation of soul and body, and was buried at Ancaster.

“When the Earl heard of their apprehension, he hasted down with his brother, Sir George, and sometimes examined them himself, and sometimes sending them to others; at last, left them to the trial of law, before the judges of assize at Lincoln; and so they were convicted of murder, and executed accordingly, about the eleventh of March; to the terror of all the beholders, and example of such dissolute and abominable creatures.”

Henry, Lord Ros, who died by the “wicked practice and sorcery” of these women, was buried at Bottesford, Sept. 26, 1613. His brother Francis survived till March 7, 1619.

On the first perusal of this extraordinary history, though aware of the prevalent belief of the period, in witchcraft, I was inclined to suppose, that, whatever might be the belief of the common people in this particular instance, respecting the “sorcery” employed, their superiors might have discerned evident tokens of “wicked practice” only. That these women were guilty of the murder of two noble children; and attempted the lives of the Earl and Countess, and their daughter Catharine, can be little doubted: by the means probably of some vegetable poison. The principal charge against them, on their own confession, was, their having a *cat* called Rutterkin; the supposed diabolical agent of their machinations. With regard to Joan Flower, the mother, she appears to have been goaded by a revengeful spirit, which assumed the peculiar medium of witchcraft, from no inclination at first, on her part, to believe herself a witch. This character was forced upon her, by the distaste of her neighbours to her squalid personal appearance, “her eyes fiery and hollow; to her strange and exotic demeanour; her sequestered conversation; to her oaths, curses, and imprecations irreligious:” characteristics, amply sufficient in those days, to procure her the odious reputation of being a witch. To “speak inwardly and to mutter,” (Isaiah 8. 19) has in all ages, been considered a mark of necromancy. And doting, pauperised age, severed from the kindly offices

of life; and incapacitated from the active exertions and enjoyments of earlier days, is apt to indulge, often unconsciously, in these fretful exhibitions of a failing intellect, and a physical decline. And then, as Addison said, one hundred years after this period, "when an old woman begins to dote, and grows chargeable to a parish, she is turned into a witch, and fills the country with extravagant fancies." The daughters, Margaret and Phillipa Flower, were, evidently, especially the former, abandoned and profligate women; who scrupled not at the means, by which to satisfy their inordinate desires.

But our ancestors, two hundred years ago, appreciated peculiar characters, by a less circuitous induction from particulars. It is evident, that the Earl of Rutland, and his family, believed, that the death of his children was occasioned by witchcraft: for the monument in Bottesford Church, to his own, and his children's memory, which expressly records that they died in their infancy "by wicked practice and sorcery;" was erected by his orders during his lifetime. Nor is it surprising, that the person, whose feelings were most interested, should thus believe; when the same conviction was entertained by the magistrates, who examined these miserable women, and according to the pamphlet, by the judges, who tried and condemned them.

It ought to have been stated before, that they were apprehended five years after the supposed fact; and after various examinations before Francis, Lord Willoughby, of Eresby, Sir George Manners, Sir William Pelham, Sir Henry Hastings, and Samuel Fleming, D. D., Rector of Bottesford, and others, his majesty's justices of the said parts of the county; they were committed to Lincoln gaol. Joan Flower, the mother, died as above stated, at Ancaster, in her way to Lincoln. The two daughters were tried before Sir Henry Hobart, chief justice of the common pleas, and

Sir Edward Bromley, one of the barons of the exchequer. They confessed their guilt, and were executed at Lincoln, March 11, 1618-19.*

Cecilia, Countess of Rutland, the widow of Earl Francis, is mentioned in parliamentary documents during the rebellion, as a "recusant;" a great portion of her property being sequestered to reward the "deserving servants" of the parliament. She died in 1653; and was buried Sept. 11, in St. Nicholas' chapel, Westminster Abbey, without any monument either for herself or her son Francis. The authority for this fact is the register of the church.

GEORGE, the next brother, who had been knighted in Ireland, in 1599, by Robert, Earl of Essex, lord lieutenant, for his bravery against the rebels, became, in 1632, the seventh Earl. In July, 1634, he was honoured with a visit at Belvoir from king Charles, who, while there, knighted Edward Hartopp, of Buckminster. George, Earl of Rutland, married Francis, second daughter of Sir Edward Carey,† of Aldenham, in the county of Hertford, knight; sister to Henry, Viscount Falkland, of the kingdom of Scotland, lord deputy of Ireland; and relict of Ralph Bashe, of Stanstead, in the county of Herts, Esq. He died March 29, 1641, without issue. We now return to

John Manners, Esq., second son of Thomas, the first Earl of Rutland; which John, marrying Dorothy, daughter and co-heir of Sir George Vernon,‡ of Nether Haddon, in the county of Derby, knight, (who, for his magnificence and hospitality, was commonly called the king of the peak,) became possessed of thirty lordships; one of which was the manor of Aylston, in the county of Leicester.

John Manners was knighted at Worksop, in Nottingham-

* See also Nichols, vol. II. 471

† Carey. Arms—Argent, on a bend sable 3 roses of the field barbed and seeded proper

‡ Vernon. Arms—Argent, a fret sable.

shire, April 20, 1603, when he waited on James I, on his arrival from Scotland; and dying at Haddon, June 4, 1611, was buried at Bakewell, near his lady, who died before him, June 25, 1584. They had issue three sons and a daughter; Sir George Manners, born in 1573; John, born in 1576, and died in 1590; and Sir Roger Manners, third son, of Whitwell, in the county of Derby, who was knighted at Theobalds, Jan. 2, 1615; and dying unmarried at Haddon, in 1650, was buried at Whitwell. The daughter, was Grace, married to Sir Francis Fortescue, of Salden, county of Bucks, knight of the bath.

Sir George Manners, the eldest son, was knighted April 23, 1603, by James I. He married April 2, 1594, Grace, eldest daughter of Sir Henry Pierrepoint,* county of Nottingham, knight of the garter, and sister to Robert, Earl of Kingston; by whom he had issue, John, his son and heir; Henry, born May 14, 1600, died at Haddon, 1618; Roger, born Dec. 30, 1609, died at London, 1627, and was buried in the chapel at Lincoln's Inn; Elizabeth, married April 14, 1616, to Robert Sutton, of Averham, county of Nottingham, afterwards Lord Lexington; Eleanor, married Oct. 3, 1622, to Lewis Watson, Lord Rockingham, and died Oct. 7, 1679; Frances, to Nicholas Saunderson, Viscount Castleton, in Ireland; Dorothy, born March 19, 1608, and married to Sir Thomas Lake, of Stanmore, county of Middlesex, knight; and Mary, born Jan. 1, 1612, married to Sir Sackville Crow, of Llanhern, county of Caermarthen, baronet.

Sir George Manners died at Aylston, April 23, 1623, and was buried near his father in a chapel, in the north transept of Bakewell.

JOHN MANNERS, Esq., who succeeded to the family estates on the death of his father in 1623, was born at Aylston, June 10, 1604; and married in 1628, Francis, daughter to Edward,

* Pierrepoint. Arms—A semee of cinque foils gules, a lion rampant sable.

Lord Montague,* of Boughton, in the county of Northampton; and by her had four sons, and four daughters. (See monuments in Bottesford Church.) He was sheriff of the county of Derby, in 9 and 11 of Charles I; one of the knights of that county, 15 Charles I; and on the death of George, Earl of Rutland, in 1641, became the eighth Earl.

The period in which this Earl lived, is the most painfully interesting of our national history. Judging of men and things so long after the event, the calm inquirer is at first surprised that those noble and influential persons who supported the cause of the parliament against the king, the fountain from whence they derived their honour, and the sun, by whose reflected light alone, they could hope to shine in their respective spheres, should have placed themselves, so to speak, in so peculiarly false a position. Of the personal disposition of Charles I, and his sincere desire in the main, for the welfare of his kingdom, no person of reason and moderation would judge otherwise than favourably. The worst that can be said of him is, that through the prejudices of his royal education, he was blind to the progress of a spirit of dissatisfied inquisition, into the real extent of kingly prerogatives.

The science of kingcraft in its absolute form, which his father James had been content to theorise upon, without the courage to bring it into practical application; Charles with the energetic sincerity of his nature, desired to pursue to its full efficiency. He aimed at testing by actual experience the didactic lectures of his father on the subject; who, though his views of kingly power were of that exaggerated character, as to tend strongly to the ridiculous, was not merely willing, upon the pressure of opposition, to concede his extreme views of the royal prerogative; but indolently to surrender

* Montagu. Arms—Argent 3 lozenges conjoined in fess, gules, within a bordure sable.

rights and privileges, without which, a king is but a shadow of a shade. Besides his blindness to the altered position in which the sovereign of this country stood, relatively to his subjects; and the licence of opinion, which a former feeble reign had encouraged; it was Charles' melancholy misfortune to be surrounded by those, who seemed not only as blinded as himself, but disposed for their own ambitious and interested purposes, to recommend more harsh vindications of the royal authority, than Charles' own kindliness of disposition left to itself, would have suggested. Of these persons, the accomplished, but mischievous and profligate Duke of Buckingham was the most dangerously active adviser. He perceived too well, that the royal favour directed almost exclusively to himself, protected him not from the impatient contempt of the ancient nobility; who found themselves not merely neglected, but oppressed in almost every way, to satisfy the imperious ambition of the upstart favourite. The first two parliaments of this reign were abruptly dissolved at his suggestion; and "intimation afterwards given that Charles would account it presumption, for any to prescribe any time to his majesty for parliaments: which words were generally interpreted, as if no more assemblies of that nature were to be expected, and that all men were prohibited by the penalty of censure, so much as to speak of a parliament. Money was thenceforward levied throughout the kingdom, by merely the authority of the king; and exacted with that rigour, that several persons of prime quality, who doubted the legality of the impost, or refused payment, were imprisoned under circumstances of great severity." Ship money, knight's fees, fines imposed under the sanction of obsolete forest laws, which pressed most hardly upon the wealthy and noble, of whom the latter class had hitherto been accustomed to consider it, one of the privileges of their rank to be exempt from heavy imposts; were insisted upon with an

arbitrary rigour of execution, which wholly alienated those of wavering loyalty; and discouraged others, who with different treatment, would more willingly have shed their blood in the service of their sovereign, than they afterwards did in the cause of the parliament. These feelings were aggravated by the consideration, that every constitutional protection against oppression, was wholly taken away, by the king's severe declaration against parliaments. The nobility were impoverished by rapacious exactions, the fruits of which, they had not even the satisfaction of seeing, according to the alleged pretence of their necessity, devoted to the service of the king. Of the immense sums thus illegally collected a very inconsiderable portion ever found its way into the exchequer. The reproach of oppressive exactions fell upon the king; their profit came to other men. Thus of £200,000 collected in the various ways above mentioned, Clarendon asserts, that scarcely £1,500 came to the king's use, or account.

Of the ancient nobility, whose loyalty was secure under the easy tenure of protecting them in their accustomed privileges and rights, was John, Earl of Rutland; who, though from the circumstances above stated, he became unreservedly attached to the parliamentary party, was distinguished throughout the whole of the convulsive struggles of the period, by his moderation: being remarkably free from those extravagances, by which the characters of some of the wisest men of his time, were sadly blemished. We find his name among the twenty-two peers, who remained at Westminster, in January, 1642-3, when the king summoned both houses peremptorily to attend him at Oxford. In consequence of this decisive step on the part of the Earl of Rutland, the Castle of Belvoir and its neighbourhood, were involved for a considerable time in all the calamities of war. Among the earliest adherents to the royal cause, may be mentioned Sir

Gervase Lucas, Baptist Noel, Viscount Camden, the former of whom raised a regiment of horse, in 1642: the latter, also, raised and maintained at his own expense, a troop of horse, and a company of foot: and Mr. Mason, the rector of Ashwell, who appeared personally in arms, as the captain of an independent company: and who, in a parliamentary newspaper, Oct. 14, 1645, was styled Captain Mason, the commander in chief of the fen robbers. Walker, in his "Sufferings of the Clergy," mentions, that he was afterwards imprisoned, plundered, and otherwise barbarously used. Two of these imprisonments were at Nottingham, for using the common prayer in private families.

The standard of these gallant associates on this occasion was blue and gold, with the motto, "Ut Rex, sit Rex;" and by their united efforts the Castle of Belvoir, was early taken possession of. This event is noticed in the intelligence from Oxford, Jan. 31, 1642-3, as being of "special consequence and importance for his majesty's service; as by reason of the situation of the Castle on an hill of difficult access, and being built upon the confines of Lincoln and Leicestershire, with a very fair prospect also into that of Nottingham; and thus having a strong power and influence on all those three counties. (Mercurius Aulicus, p. 58.)

Again, in the Perfect Diurnal, Feb. 1642—3, the same event is noticed: "The malignants of Nottingham, have taken Belvoir Castle, being the Earl of Rutland's."

The Earl of Rutland was soon after in the list of those nominated and recommended by the house of commons to the king, Feb. 12, 1642—3, as fit to be intrusted with the militia of the kingdom, wherein they desired the concurrence of the peers.

In May 1643, Sir Lewis Watson, who had been taken prisoner at Stoke Albany, by Colonel Hastings, was sent into confinement at Belvoir Castle.

In July of this same year, upon the news that Lord Fairfax was defeated in the north, by the royalists, the parliament resolved to send a committee of both houses into Scotland, "to desire their brethren of that kingdom, presently to advance with an army for their relief; which," as Clarendon says, "was thought so desperate a cure, that the lords naming the Earl of Rutland, and Lord Grey, of Werke, for that embassy, the Earl, upon indisposition of health, procured a release; and the other, who had never declined any preferment they would confer on him, so peremptorily refused to meddle in it, that he was committed to the tower; and in the end, they were compelled to depute only two commoners to that service." (History of Rebellion, v. 2, p. 300.)

"About one thousand cavaliers from Newark and Bever Castle hovered and roved in July, about Stamford and Wothrop House, a great and strong seat in those parts; but were bravely molested and chased thence, by that brave and most worthily renowned commander, Colonel Cromwell; and, at last, forced to take sanctuary in a very strong and stately stone-built house, not far from Stamford, also, called Burleigh House; situated in a large park, and surrounded by a strong stone wall; but God seasonably sending Colonel Hubbard and Colonel Palsgrave to his assistance, both with men and ordnance, the brave colonel, with his auxiliary strength, immediately advanced to the said Burleigh House, sate down before it, and having commodiously planted his ordnance, shot at it two or three hours, (beginning about three of the clock that morning,) but could do no good that way, the house being so strongly built. Then the noble colonel sounded a parley to the enemy, and offered them quarter, to have their lives and liberty to depart without their weapons; but the enemy utterly refused the motion, resolutely answering, that they would neither give nor take quarter. Hereupon, the valiant colonel gave present order to storm and assault it with his musketeers; whereupon, the fight grew very hot, and was bravely performed on both sides for a while, and with much difficulty and danger on ours, the enemy being very active and confident; and thus the assault continued

divers hours, till at last, the cavaliers' courage began to fail, ours pressing on them, very fiercely and furiously, so that they sounded a parley from within the house; whereupon, the as virtuous as valourous colonel commanding presently, that not one of his soldiers should dare to shoot or kill any man during the parley, on pain of death, notwithstanding their former cruel and bloody answer to his foresaid proffer of quarter to them; in brief, they soon concluded upon quarter for their lives; and so they took them all, being two colonels, six or seven captains, three or four hundred foot, and about one hundred and fifty or two hundred horse, with all their arms and ammunition, together with the pillage of the whole house. Admirable was the providence of God in this victory, in that, in all this fight, which continued about nine or ten hours, not above six or seven of our men were slain, (though many were hurt,) in that so hot and fierce an encounter or assault. Only, about two miles beyond Stamford, toward Grantham, some four hundred club-men coming to the aid of the cavaliers, and having killed some of our colonel's scouts, he sent three or four troops of horse, to meet and encounter them; who at the first onset, had almost slain one of the captains of one of our said troops, so furiously they fell upon ours, at the first; whereupon, ours, being instantly much enraged, fell very fiercely upon them, and had quickly slain about fifty of them, and forced the rest to fly into a great wood, hard by them, for their lives," (*Vicars*, p. 7.) The Lord Camden's troop of horse, three or four companies of foot, and dragoons, with their colours, and all their ammunition, were lost on this occasion.

On the 16th of October, the Earl of Rutland took the solemn league and covenant.

An express from Belvoir Castle, thus details an enterprise undertaken Nov. 27.

"That the governor thereof, Colonel Gervase Lucas, (who richly deserves to be governor of that place, which he gained for his majesty) understanding, that the committee of Leicester, was gone to Melton Mowbray, in that county, to assess the country, and gather up the rents of all such, as are not as perfect rebels as themselves; sent intelligence to Sir Richard Byron, governor of Newark, desiring him to assist him with some horse and dragoons,

and he made no doubt to give him a very fair account of the service; which Sir Richard very cheerfully assented to, (knowing Colonel Lucas both vigilant and faithful,) and therefore furnished him with as many horse and dragoons, as made him a body of three hundred in all. With these he marched away on Sunday last, in the evening, Nov. 27, and was gotten to Melton Mowbray, next morning, by break of day; whither he no sooner came, but presently he entered the town, and surprised the rebels, who were more in number than himself; not a man escaping, but one who was cornet to Sir Edward Hartopp, nor any killed, save one lieutenant, who was stubborn, and refused to submit himself to the conqueror. The business was done as handsomely, as any one service since the beginning of the rebellion: for first, they took all the commanders, viz. four captains of horse, four lieutenants, three cornets, and four captains of dragoons, their lieutenants, and cornets, besides one captain of foot, with all officers, and under-officers belonging to horse and foot, and above three hundred common soldiers; all their colours, all their ammunition, and baggage, almost four hundred very good arms, and above three hundred horse. But above all, they took prisoners, the right worshipful the committee, consisting of Mr. Staveley, Master Haslerig, and captain Hacker, the last of which three had made a vow, *to pistol his own brother*, because he was loyal and refused to turn rebel; but was himself now at his brother's mercy, who had the fortune here to take him prisoner. All which they brought safe to Belvoir Castle, to the great ease and benefit of the country, which had been much oppressed by these new masters, that might have taken warning of this valiant colonel, when he beat up their quarters at Clauston, before their farewell to Melton Mowbray. This seasonable dissolving the committee of Leicester, makes other committees more active and vigilant." (Mercurius Aulicus, p. 690.)

The journals of parliament record letters from the Lord Grey, of Groby, and Colonel Wayte, Dec. 24, 1643, "concerning the giving of a rout and overthrow by Colonel Wayte's forces, to the whole body of the Belvoir forces," which is thus related by Vicars, (p. 110):

"About the 24, came certain intelligence by letters from Leicester to London, that about one hundred and forty of the Newark

and Belvoir cormorants went into Rutlandshire, to plunder and pillage the country, where they took many kine, sheep, and horses, from the country people; which, being timely made known to Colonel Wayte, who most valiantly kept and commanded Burleigh House, upon the edge of that county, with a competent garrison for the parliament, he issued out of the said house, with but about sixty valiant, choice men, and marched toward them, to Strozby Heath, whereabout he overtook them, and sent a trumpet to sound them a challenge; but they having more mind to be gone with their prey than to stay and fight, went on therewith. Whereupon, this valiant colonel, with his resolute comrades, fell courageously on them, and so necessitated them either to fight or die; and at the first encounter, (which was very hot for the time) Allen, his captain-lieutenant, so bravely charged them, that he mortally wounded Captain Plunket, (the vilest villain among all the cormorants of Belvoir Castle, or Newark either; and one mentioned in the king's proclamation, in the beginning of this parliament, for a notorious Irish rebel; but now it seemed, come over to fight for the protestant religion; and who was here made their chief commander, in this robbing design) who immediately died of the said wound. Colonel Lucas, also, was sorely cut over the face with a sword; and had not his horse been better than himself, he had been at that time taken prisoner. And, upon a second charge, Colonel Wayte so bravely bestirred himself, with his valiant associates, that though he had his horse shot under him, and his lieutenant shot in the thigh; yet, they carried it on so resolutely, that his enemies betook themselves to their heels, and ran away; in the pursuit of whom, even to Belvoir Castle, they slew divers of them, took about sixty of their horse, forty-six prisoners, many arms, recovered the greatest part of the prey from them, wounded many of those that fled; and all this without the loss of any one man of theirs, and but three wounded. About the 26 day following, thirty-six of those prisoners were brought into the town of Leicester, that they might be safelier there kept, than at Burleigh House. After this victory, thus by God's mercy obtained, the noble colonel so ordered the business with his soldiers, that all the stolen cattle, recovered from the robbing enemies, were restored to their proper owners again."

A letter, dated Jan. 9, 1643—4, gives an account of another defeat of the Belvoir forces. And in March following,

“The Earls of Rutland and Bolingbroke, of the peers, Mr. St. John, (whom they still intitled the king’s solicitor general, though his majesty had revoked his patent, and conferred that office upon Sir Thomas Gardner: who had served him faithfully, and been put out of his recorder’s place of London, for having so done,) Sergeant Wild, (who being a sergeant at law, had, with most confidence, averred the legal power of the parliament to make a seat,) Mr. Brown, and Mr. Prideaux, two private practicers of the law, were nominated to have the keeping, ordering, and disposing of it, and all such; and the like power and authority, as any lord chancellor, or lord keeper, or commissioner of the great seal, for the time being had, used, or ought to have! The Earl of Rutland was so modest, as to think himself not sufficiently qualified for such a trust; and therefore, excused himself in point of conscience: whereupon, they nominated in his room, the Earl of Kent, a man of far meaner parts, who readily accepted the place.” (Clarendon, vol. 2, p. 407.)

Bever Worton house is mentioned by Vicers, March 6, 1643—4; and about the 18th of that month

“Came creditable information to London, that a party of Colonel Wayte’s horse, from Burley House, in Rutlandshire, went out suddenly towards Bever Castle, intelligence having been given them, of a troop of horse, quartered a mile off from the Castle. Whereupon, with the best preparation they could make, of saddle-horses, and others for dragoons, (the most part of their garrison troops being then out in the service at Newark siege, with Sir John Meldrum,) they fell on them in their quarters, took divers of them prisoners; and then went nearer the Castle, took thence twenty fat oxen, and at least two hundred fat sheep, and brought them all away safely with them to Burley House.” (p. 171.)

“In a letter from Colonel Gervase Lucas, governor of Belvoir Castle, it is certified, that a London merchant, a captain in Colonel Watts’ his regiment, coming down with his troop, in Lincolnshire, took up his quarters at Stamford; whereof, Colonel Lucas having intelligence, sent a party thither on Saturday last, which did their work so handsomely, that they took almost all the captain’s troop, all his officers, but the lieutenant, with all their arms; besides two trunks, the one full of very fine clothes, and the other full of new pistols; all of which are carried with this

merchant adventurer, into Belvoir Castle. The captain had two trumpeters, one to ride in the front of his troop, the other in the rear, but now were tied together, and followed the captain to Belvoir Castle." (Mercurius Aulicus, p. 801.)

Aug. 5, 1644, the parliament consented that Captain Barker, a royalist, then a prisoner, should be delivered up in exchange for Captain Hercules Hunckes, a prisoner in Belvoir Castle; and on the petition of Mrs. Frances Hunckes, Aug. 29, an order was made Sept. 30, for paying her part of her husband's arrears. (Journals of the House of Commons.)

In October, two troops of the king's horse were made prisoners by Colonel Fleetwood, near Belvoir Castle. (Whitelock, p. 102.) Vicars says,

"We were most certainly informed, by several letters out of Lincolnshire, that his majesty had sent directions to all the commanders of his garrisons at Newark, Belvoir Castle, and others thereabout, with special command, speedily to join into a considerable body, and to march for the relief of Crowland, and then to fall into the associated counties, which accordingly and instantly, they put in practice; and for which purpose, they met together in a great body, and came into the Vale of Belvoir, from whence they intended to march speedily towards Crowland: but loyal, active, and valiant Sir John Gell's and Sir Thomas Fairfax's forces, being timely informed thereof, appointed also speedily to meet together, and to fall upon the enemy in the said Vale of Belvoir: which, accordingly, they performed with singular good speed, and good success, and bravely surprised the greatest part of them: took Major Pudsey and two colonels, about eight hundred horse, and four hundred prisoners: and by this means most happily frustrated the certain relieving of Crowland, and especially prevented that most desperate and dangerous design, (as it might unquestionably have proved) of breaking in, like a furious overflowing flood, into the associated counties."

On an excursion to Oakham, in January 1644—5, twelve troopers belonging to Burley House, and two sequestrators, were brought prisoners to Belvoir Castle.

In the Harleian MSS., No. 944, the officers in command at Belvoir, at this period, are thus enumerated: Colonel Gervase Lucas, governor of Belvoir Castle, gentleman of the horse to the Earl of Rutland, sometime his horse-keeper. Lieutenant Colonel Bale, second son to Sir John Bale, of Carlton, Leicestershire. Major Pluckney. Captain Archer, sold gloves over against the Cross, at Cheapside. Captain Gregory, an attorney in the common pleas. Captain Yates, gent., slain at Melton Mowbray. Captain Deane came from the parliament. Captain Overton was a parson. Captain Hardy a major at Belvoir Castle.

Jan. 30, 1644—5,

“There are reports of many private jars among the king’s commanders. There is great difference amongst them: that at Belvoir, the governor is turned out; and Byron, governor of Newark, is also turned out, and one Willis put in his stead.”

On the 25th of February, a considerable number of royalists, who were wounded in an engagement near Melton Mowbray, were sheltered in Belvoir Castle.

“A party of horse from Belvoir Castle came suddenly and secretly to assault some of our Leicestershire forces, who were making a garrison at Sir Erasmus de la Fountain’s house, near Melton, with a full intent and hope to have surprised them, but were happily frustrated of their expectation: for the parliament’s forces having notice of the enemy’s approach, they valiantly repulsed them; took and slew about eight of them; and, during the time of the skirmish, some of our nimble soldiers, running hastily to supply the want of powder, unawares, set one or two barrels of powder on fire, which suddenly blew up one part of Sir Erasmus’ house, and did very little other hurt. But see the wise and good providence of God, who turned this little hurt into a far greater gain and benefit; for by this means, at least three hundred pounds worth of plate, and many good arms, were discovered, which had before been hid in the ground: and thus made good prize to be employed for the parliament’s service and benefit. And, about the same time, we were also certainly informed, by

letters out of Leicestershire, that a party from Ashby-de-la-Zouch came to Cole-Orton, intending to have surprised our men there, and to have plundered the town ; but they missed their aim, and, in the attempt, lost seventy or eighty of their horse." (Vicars, p. 103.)

The following is the royalist account of the same transaction, given in a letter from Sir Marmaduke Langdale to Prince Rupert ; in which, after mentioning a defeat of some of the parliamentary forces, near Northampton, he adds

On Monday, February 24, we continued our march to Harborough, without any opposition, or sight of enemy ; but here, we were certainly advertised of a conjunction made that night, of all the horse of Leicester, Derby, Nottingham, Grantham, Stamford, Burleigh, Kirby, and Rockingham ; associated under the conduct of Colonel Rossiter, (and then in present motion,) drawn out, but upon what design, severally reported : until the next day, being Tuesday the 25th, marching from Harborough towards Melton Mowbray, we were at full assured ; for approaching near the town, we discovered some horse and dragoons in it ; and, upon another pass of the same water, in a fair mead about half a mile from the town, their main strength, (as we judged them,) being near two thousand in all, were drawn up to oppose us (as Sir Marmaduke Langdale did conceive) at the passage, being a place of very great advantage ; for which purpose, he was instantly putting himself into a posture, to endeavour to force the pass, but their eagerness to fight, saved us that labour ; for by that time, that we were well in order drawn up, and had gained the brow of the hill, on the south-side of Melton, the enemy was advanced through the town, to meet us, and in a gallant fury gave us a bold charge, upon the very ground chosen by ourselves to fight upon. The encounter continued hot and sharp a good while, with several various appearances of success on both sides : but at length, *they were wholly routed*, many of their commanders slain, many hurt, and all the body scattered into their several garrisons. The fatigue of our long march, and the night intervening, prevented our very far pursuit of them in a strange country ; but we slew upon the place near a hundred ; and took almost so many prisoners, and four colours of horse. The loss we sustained

was small : only Sir John Gerlington, and Captain Gascoign, two gallant gentlemen, both slain in the first charge ; and some few wounded. One Captain Hacker held a garrison for the rebels, at Sir Erasmus de la Fountain's house, in Kirby, within a mile of the place we fought upon ; who, being with his horse and dragoons totally routed in this battle, *went back in despair to his garrison, and burnt it*, and then fled with such as would follow him, being but two in all, in the night, to Leicester ; a common parliament practice, to set a house on fire, and then to run away by the light of it. The pursuit of the enemy being done, and the pillage of the field gathered by our men, wherein was good store, both of horse-men's arms and muskets ; Sir Marmaduke Langdale rallying all his troops again in order, continued his march that night beyond Belvoir Castle ; and the next day being Wednesday 26, we advanced four miles beyond Newark." (Mercurius Aulicus, p. 1402.)

March 19. The Belvoir horse and foot joining the Newark forces in a gallant attack on Grantham, were repulsed with considerable loss.

That the Earl of Rutland sympathised with the parliamentary party, in their attempts to obtain a redress of supposed civil grievances, but that he by no means contemplated, or desired, any change in ecclesiastical matters ; though his participation in the former, necessarily, however unwittingly to himself, committed him to the extensive and bitter persecutions of the church at this period, is evident from a circumstance which took place about this time. Dr. Thomas Moreton, Bishop of Durham, had been domestic chaplain to John, fourth Earl of Rutland. And though the prevailing party had, by their general acts against the church, effectually incapacitated him from performing any part of his episcopal functions, he appears to have been willing, when required, to perform the subordinate duties of his clerical office ; and more especially for the members of a family, in which he had been formerly domesticated. It was on an occasion of this kind, that he and the Earl of

Rutland fell under the censure of the house of commons. On the 8th of April, 1645, "The house of commons being acquainted that the Bishop of Durham had lately sprinkled the child of the Earl of Rutland, signing her with the sign of the cross, notwithstanding, that he was by some *godly* ladies then present, desired to forbear it, being so much contrary to the directory; he was sent for forthwith; as also for refusing (though commanded by both houses) to deliver the seals of the county palatine of Durham, and other contempts; and for these offences was committed to the custody of the serjeant at arms." (Present Occurrences, 1645, 15th Week.) A committee at the same time was appointed to collect the substance of what the bishop answered, touching the christening of the Earl of Rutland's child by the book of common prayer, to the end, that a conference might be had with the lords, and what was fit to be done herein; as, likewise, with all such other persons, as should shew any contempt to the ordinance and directory for worship; or should not obey, or observe the same, according to the injunction thereof. (Journals of the House of Commons, vol. 4, p. 109.) The result of the conference is not reported.

This interference with the religious belief of others, on the part of those, who had long and loudly denounced Charles, Strafford, and Archbishop Laud, for attempting to secure, though in an infinitely less inquisitorial and tyrannical manner, an uniformity of religious profession in this kingdom; combined with the mockery of a trial, and judicial murder of Laud,* in the preceding January, must have done much to weaken the attachment of the Earl of Rutland to the ruling powers. And though it would certainly have been unsafe, and perhaps neither wise nor prudent, for him to have avowed any decided alteration in his views

* The peers who voted for the execution of Laud, were, the Earls of Kent, Pembroke, (to whom Laud had been a warm friend,) Salisbury, and Bolingbroke; the Lords North and Grey of Wark.

of public affairs; for the simple reason, that such an avowal would have inevitably sealed his destruction, without the consolation of its having the smallest influence on the views of the dominant party; yet it is evident, that after this period, he retained no cordial sympathy for those, with whom he had hitherto acted. The tenor of his previous history would almost incline me to suppose, that his distaste to the progress of events, was even of an earlier date: and that after Strafford's death, he was rather the unresisting victim, than the willing votary of popular feeling.

When the town of Leicester was taken by Prince Rupert, May 31, a part of the spoil was carried to Belvoir Castle, which had just before been garrisoned with one hundred men, out of the fifteen hundred troops on the king's part, in this county. (Harl. MSS., 911.)

July 12. The Earl of Rutland was appointed a commissioner, with Philip, Lord Wharton, and others, "to be sent to the kingdom of Scotland, to treat and conclude divers matters concerning the peace and safety of both kingdoms." (Journals of the House of Commons, vol. 4, p. 106.)

"About the beginning of this month, we received letters of certain intelligence from Burleigh House, in those parts; that a party of Newarkers, being joined with Belvoir forces, to the number of about three hundred in all, were gathering taxes, or contribution money, about Stamford, and the parts thereabout; whereof, valiant Captain Allen having notice, he, with Captain Collins, drew forth all the horse belonging to the garrison, being, in number, not above one hundred and thirty or one hundred and forty, at the most, whereof some were dragoons, which came after; who found the enemy near Carleby, retreating homeward with their prisoners and plunder, among whom, they had taken an Alderman of Stamford, Sir Robert Dallison being their commander in chief, and they about two for one of ours, where a hot encounter was begun between them; for our men notwithstanding set upon them with admirable resolution, and were, (as it must be confessed) at first gallantly received; but I say, after a sharp and

short dispute, it pleased God to do much for ours, and to make courageous Captain Allen, a special instrument of a brave victory; his brave soldiers taking more than ordinary courage, at his valiant and undaunted behaviour among them; insomuch, that they utterly routed the enemy, leaving dead and desperately wounded, twelve or fourteen, on the place; and took prisoners Captain King, and Captain Smith; took fifty-one prisoners besides, and eighty horse, whereof, Sir Robert Dallison's was one, but himself had escaped: besides, they took Major Coney, Captain Styles, Lieutenants Nicholson, Thorp, and Nicholas Mañum, Cornet Metcalf, Thomas Martin, Adrian Scroop, and some other reformadoes; and rescued, and brought safely home again, above twenty honest countrymen, whom they were carrying away prisoners: and thus, I say, they all triumphantly returned home again, with not a man of their own, killed, or mortally wounded; a rare mercy and preservation indeed." (Vicars, p. 251.)

The king slept at Belvoir Castle on the night of August 5; and on the 21st, marched into Lincolnshire, where his army is said to have committed many outrages. (Whitelock, p. 153.)

On the 23rd, the king, with his troops, proceeded to Stamford. As they passed along, some forces from Burleigh and Leicester fell upon their rear, took eighty horse, four colours, divers arms, and about twenty prisoners of the Lord St. Paul's regiment. (Whitelock, p. 153.)

On Sunday the 24th, the king reached Huntingdon, and rested there the 25th; on one of which days, during his stay at an inn, he wrote the following couplet on a pane of glass, which was afterwards taken out by Sir Lionel Walden, and put into a window of his own house.

“ Evils in time should be redressed,
 “ The shortest follies are the best.”

Harl. MSS., No. 923.

Early in October, the following letters were intercepted by Colonel Rossiter,

“To Sir Gervase Lucas, the Governor of Belvoir Castle.
These present :

Dear Sir, I am commanded by the Lord Gerhard, to send you this order from the king ; and, withal, to let you know, that he (Gerhard) intends to be with you himself to morrow, (he saith) in the morning. You have a great many troublesome guests ; and amongst them, a most faithful servant, called,

ROBERT HATTON.”

“To Sir Gervase Lucas, Governor of Belvoir,
CHARLES R.

Trusty and well-beloved, we greet you well. Whereas, we have, for the present, thought fit to dispose our horse in this (Newark) and all other garrisons in these parts, whereby they may be ready for any service : our pleasure and command therefore to you is, that you immediately provide in that your garrison, (Belvoir) fit accommodation for General Gerhard’s horse, being about three hundred, besides your own ; and that you assist them in levying and bringing in provisions, for the supply both of horse and men ; out of the several townships allotted for their provisions, during their stay with you. Herein, we expect you shall employ your best care and diligence. And so we bid you farewell. From our court at Newark, Oct. 6. 1645.”

On the 15th of October, Colonel Rossiter wrote thus to the high sheriff of Northamptonshire :

“At Walton, within two miles of Belvoir, I met with Prince Rupert and Prince Maurice, with three or four hundred horse ; and within a short time after engagement, their forlorn hope ran away. We pursued them into the walls of Belvoir Castle. We took in the pursuit, one major, three captains, sixty gentlemen, and several other prisoners, many slain, about one hundred and fifty horse taken ; and the two princes, Lord Molyneux, and the Lord Hawley, and eight other great persons, escaped narrowly with the rest. The king continues about Newark ; he hath sent Sir Marmaduke Langdale into the north. Your faithful servant,
E. ROSSITER.”

Oct. 25. The Earl of Rutland represented to the house of peers,

“That he hath had his whole estate, in Lincoln, Leicester, Nottingham, and Yorkshire, possessed by the enemy from the beginning of these unhappy wars; his houses spoiled, and not received any of his rents; whereby he is put to great streights for maintenance of his family; besides was left in much debt by the late Earl of Rutland, which, since is so augmented, that the pressure is heavy upon him. Now so it is, that the Lord Viscount Campden, hath been a principal instrument in the ruin of the petitioner’s castle, lands, and woods, about Belvoir, ever since the first taking thereof, being a chief commander there; and to the damage of the petitioner above £20,000. Wherefore, he humbly prayeth their lordships to take his condition into speedy consideration, and be pleased to recommend it to the house of commons, for their concurrence in the grant of the Lord Viscount Campden’s fine for delinquency, or such considerable part thereof, as in your wisdoms shall seem good, towards a present subsistence; and that the petitioner may obtain further support, for the future, as may enable him, in his quality, to serve the parliament.”

The lords, as desired, recommended this petition to the house of commons, requesting, “that some speedy relief and support may be granted, according to the petition of the said Earl, whose sufferings have been very great.” And it was agreed by both houses, “that £1500 a year be allowed, and paid to the Earl of Rutland for his present subsistence, out of the Lord Viscount Campden’s estate, until £5000 be levied out of the said estate, to the use of the said Earl of Rutland; and it was referred to the committee of lords and commons for sequestrations, to take care, that the order be duly executed.” (Journals of the House of Lords, vol. 7. p. 659, 662.)

A disagreement having taken place between the king and his two nephews, Prince Rupert and Prince Maurice, respecting the defeat of Lord Digby, at Carlisle Sands, the two princes with about two hundred horse, having obtained passes from the king, quitted Newark, and proceeded first to Wyverton a village in the neighbourhood, where they

stayed some days, and afterward to Belvoir Castle; whence they sent one of their number to the parliament "to desire leave and passes to go beyond the seas."

Clarendon thus notices this event, and the probable consequences.

"Besides the exceeding trouble and vexation, that this action of his nephews, towards whom he had always expressed such tenderness and indulgence, gave the king, it had well nigh broke the design he had for his present escape; which was not possible to be executed in that time: and Poyntz and Rossiter drew every day nearer, believing, they had so encompassed him round, that it was not possible for him to get out of their hands. They had now besieged Shelford House, a garrison belonging to Newark; and kept strong guards between that and Belvoir, and stronger towards Lichfield; which was the way, they most suspected his majesty would incline to take; so that the truth is, nothing but providence could conduct him out of that labyrinth; but the king gave himself over. He had fixed now his resolution for Oxford, and sent a trusty messenger thither, with directions, that the horse of that garrison should be ready, upon a day he appointed, between Banbury and Daventry. Then, upon Monday, the 3rd of November, early in the morning, he sent a gentleman to Belvoir Castle, to be informed of the true state of the rebels' quarters, and to advertise Sir Gervase Lucas, the governor of that garrison, of his majesty's design to march thither that night, with order that his troops and guides should be ready at such an hour; but with an express charge, 'that he should not acquaint the princes, or any of their company with it.' That gentleman being returned with very particular information, the resolution was taken 'to march that very night, but not published, till an hour after shutting the ports.' Then an order was given, 'that all should be ready in the market-place, at ten of the clock;' and by that time, the horse were all there, and were, in number, between four and five hundred, of the guards, and of other loose regiments; they were all there put in order; and every man was placed in some troop; which done, about eleven of the clock, they began to march; the king himself in the head of his own troop, marched in the middle of the whole body. By three of the clock in the morning, they were at Belvoir, without the least interruption or alarm given,

There Sir Gervase Lucas and his troop, with good guides, were ready; and attended his majesty till the break of day; by which time, he was past those quarters he most apprehended; but he was still to march between their garrisons; and, therefore, made no delay, but marched all that day; passing near Burley upon the Hill, a garrison of the enemy, from whence some horse waited upon the rear, and took and killed some men, who either negligently staid behind, or whose horses were tired. Towards the evening, the king was so very weary, that he was even compelled to rest, and sleep for the space of four hours, in a village, within eight miles of Northampton. At ten of the clock that night, they began to march again: and were, before day, the next morning, past Daventry; and before noon came to Banbury; where the Oxford horse were ready, and waited upon his majesty, and conducted him safe to Oxford that day; so he finished the most tedious and grievous march, that ever king was exercised in, having been almost in perpetual motion, from the loss of the battle of Naseby, to this hour, with such a variety of dismal accidents, as must have broken the spirits of any man, who had not been truly magnanimous." (History of Rebellion, vol. 2. p. 722.)

Vicars, in his record of this transaction, mentions, that

"After sleeping one night only at Belvoir, he was conducted by his reverend adherent, Captain Mason, with a convoy of six hundred horse to Banbury, in his way to Oxford:" (p. 293.) and Heath's Chronicle, that this "convoy returning home, was set upon by General Poyntz, and routed the 6th day of November, and so shifted away to their garrison; while the victors sat down before Belvoir Castle, where Sir Gervase Lucas, was governor for the king, summoned it, and assaulted it, but both to the like purpose, till after a siege of four months, the house and castle was delivered up to him upon honourable conditions." (p. 90.)

"Major-general Poyntz and Colonel Rossiter, coming with twenty horse to view the strength of Belvoir Castle; the enemy having notice of it, issued forth, being about sixty, and ten horse in number: and falling upon our men, who were so much overpowered in number, they killed two, and wounded two more, and so much endangered Major-general Poyntz, that they tore his coat from him, and seized on his horse; but God so protected him, that he escaped unhurt; and he is now safe in Belvoir town waiting an opportunity." (Kingdom's Weekly Post, Nov. 18, 1645.)

Shortly after this affair (Nov. 20,) the outworks and stables, which had been fortified, were taken by storm; and by the consent of the Earl of Rutland, the whole village of Belvoir was demolished; an act of insane vengeance, which it is scarcely possible to account for. The ancient church of Woolsthorpe, which being on an eminence about half a mile south of the village, commanded the Castle, had been occupied by the batteries of the besiegers, was burnt down at the same time by a party of the parliamentary soldiers, who lodged there, and at their departure set fire to the straw on which they lay. Mr. Peters, in 1792, painted a representation of the ruins.

The following letters were published by authority, in London:

“Major-General Poyntz’s letter to the honourable William Lenthall, of the honourable house of commons; or a true relation of the storming, and taking, of all the works and stables, of Belvoir Castle: together with a letter from Adjutant General Sandys, concerning the same fight, wherein the enemy had no quarter granted them. Printed by Edward Husbands.

Ordered by the commons assembled in parliament, that these letters be forthwith printed and published.

ELSYNGE, Cler. Parl. D. Com.”

‘To the honourable William Lenthall, Esq., Speaker of the house of commons.

Sir,

Bottesford, Nov. 21, 1645.

The last night, I drew up those forces with me before Belvoir Castle; and sending in a summons, the governor returned me this answer:

‘Sir, I am no less distrustful of providence than you are; and return you answer, that I was not placed here by the king to surrender to rebels; and for the effusion of blood you mention, the crime will be your own, not mine; therefore, I will not give one inch of ground, I am able to maintain with my sword, against all your attempts made against this place, and your servant,

GERVASE LUCAS.’

‘Whereupon, my men being in readiness, we stormed their works, in four several places; and after an hour’s dispute, entered and possessed ourselves of all their works and stables, so that, in a short time, I hope to return you a good account of that place. I cannot, as yet, hear any thing of the foot, ordered to meet me, out of the eastern garrisons, so that my going against Newark, is much retarded thereby; and out of York, there is neither horse nor foot as yet appears. I shall, according to the trust reposed in me, use my best endeavours for the public; and ever remain, Sir, your faithful and humble servant,

SEDNHAM POYNTZ.’

‘Sir,

Bottesford, Nov.

I am extremely tired with the last night’s storming; and being assured, that you will have a more particular relation from others: but I shall say this much, the works were the strongest I have seen in England, and gallantly defended; and our men at first discouraged so much, that the general, myself, and some other officers, were fain to keep the men at the works with our swords. We had one major, and two captains wounded; and two ensigns killed; the number of soldiers lost, I yet know not. They had no more quarter, than their bold answer to our summons deserved. We have possessed ourselves of the spring that supplies them with water, and doubt not but suddenly to reduce it. I am in haste, and rest your servant,

RICHARD SANDYS.’

December 12, the Earls of Rutland and Lincoln, the Lord Willoughby, of Parham, Lord Mountague, Sir Arthur Haselrigge, and seven other members of the house of commons, were commissioned to go to the Scottish army then in England, (Scottish Army, see notes.)

“To advise, debate, and conclude, with our brethren of Scotland, or such as shall be authorised by them thereunto, and by joint advice with them, to put in execution all such matters and things, concerning the well ordering, directing, and disposal of the forces brought in, and employed by them, for our assistance, as shall be found requisite and needful, from time to time, for the prosecution of this cause, and the ends expressed in the *covenant*: with full authority, to order, dispose, and direct the said army, according

to the articles of the said treaty ; and to order and direct all the English forces, that are, or shall be hereafter, employed to join with, or be assisting to, the Scots' army." (Journals of the House of Commons, vol. 4, p. 374.)

On the 23rd of December, the Earl of Rutland, with the other commissioners appointed to reside in the Scots army before Newark, set off on their journey for that purpose. (Whitelock, p. 191.)

A few days after, we are told, "At Belvoir, they want necessaries, water supposed the chiefest, wherewith the wet weather may supply them." (Mercurius Academicus, Jan. 8, 1645—6.) Jan. 15, 1645—6, by order of parliament, the mortar-piece, shells, and equipage thereto belonging, then at Reading, were sent to Belvoir to be made use of for the reducing of that Castle: for which £350 was ordered to be paid. This additional re-inforcement did not, however, reach its destination ; for on the 19th of January, Colonel Hastings, with the Ashby horse, surprised a convoy of the parliament, going to Belvoir with the mortar-piece and grenades. (Journals of the House of Commons, vol. 4, p. 408 : Whitelock, p. 192.) The Castle was, however, so vigorously attacked, that all further resistance would have been madness : and the preliminary steps to a surrender will appear in the following genuine correspondence of the commanders.

"For the Governor of Belvoir Castle. These,

Sir,

Grantham, 29th Jan., 1645—6.

We are sent down and authorised by the two houses of parliament, to use our best endeavours for finishing this bloody, intestine war, wherewith this kingdom hath been now for sometime afflicted. And in pursuance of that duty, we do hereby, in their names, demand of you, that you surrender up into our hands, the Castle of Belvoir, for their use. We do further let you know, the pious care of parliament to prevent, (as far as possibly may be) the effusion of christian blood, and the destruction of the

towns, and castles, and houses, in this kingdom : and, accordingly, are willing to entertain a treaty with you. Whereunto, we shall only add, that if you refuse, or neglect the mercy of the parliament, at this time, while it may be had, and flatter yourself with vain hopes, that you may obtain as good and honourable conditions hereafter, as at present, we do most unfeignedly assure you, you will utterly deceive yourself. Besides, we think good to advertise you, that it is not the part of a soldier, nor of a wise man, to endeavour the holding of a place not tenable, when there are not the least hopes of being relieved. Which act in you, will, by all men, be interpreted, rather an affected obstinacy, than a soldiery resolution. Consider, likewise, seriously with yourself, that the exposing so many christians, as are now under your command, to manifest destruction, will, undoubtedly, be required of you. We will expect your answer by eight of the clock tomorrow morning.

RUTLAND.

W. PIERREPOINT, EDW. AYSOGHE.

W. ARMYNE, THO. HATCHER."

"For the right honourable the Committee of Lords and Commons, at Grantham.

My lords and gentlemen,

I shall most cheerfully meet you in a pious care for the preventing the effusion of christian blood, and will assign gentlemen to treat with such as you appoint; desiring to know the persons, time, and place of meeting: and rest your humble servant,

GERVASE LUCAS.

Belvoir Castle,

30 Jan., eight o'clock in the morn."

This important event was immediately communicated to the parliament in the following terms:

"For the hon. William Lenthall, Speaker of the house of commons, at Westminster.

Sir,

Grantham, 31 January, late at night.

We thought fit to summon Belvoir Castle in our names, for sundry reasons, conducing to your service. A copy is herein inclosed, and the governor's answer, together with the articles of surrender, agreed on by those appointed to treat. The bearer

hereof, Captain Henry Markham, can fully relate all particulars ; who hath had his share in the hard duty. And truly, sir, we must needs say, that Colonel Grey, and the soldiers under his command, as likewise the several troops of horse, have all of them performed their duty with much cheerfulness. And for their encouragement, and the better furthering of your service, we have promised them one week's pay, which was about £600, and hope you will enable us to perform it. We find so much difficulty in procuring the mortar-piece from Reading (and now the weather is broken, the ways so impassable,) that your service may suffer much before that come unto us. Wherefore we have sent for the casting of two, at Nottingham. And if you please to order the £350 to us, and add somewhat more to it, we shall be able to pay for them, and provide shells and other necessaries. And, we hope to have no need of a master of fireworks to be sent, having with us, one very expert; and others, who have done very great service against Belvoir. We shall now apply our whole endeavours for the reducing of Newark. Your humble servants,

W. PIERREPOINT, EDW. AYSCOGHE,
W. ARMYNE, THO. HATCHER."

On the 3rd of February, Belvoir Castle with its appurtenances was in pursuance of the capitulation, surrendered to the commander of the parliamentarian forces; who immediately appointed Captain Markham, governor of the castle; and rewarded the victorious soldiers with an extra week's pay, amounting to £600. Vicars says that the defenders of the castle were allowed "to march away to Lichfield, upon more honourable terms indeed, than they deserved." (p. 361) On the fourth the news arrived in London of the surrender of Belvoir Castle; and that Sir Gervase Lucas, the governor, had left there one piece of ordnance, with store of arms and provisions. The house of commons voted a gift of one hundred marks to Captain Markham, who brought the letters, for that and other services performed by him for the parliament; and by an order of both houses he was appointed governor of Belvoir Castle.

The republican party were highly elated with this important acquisition ; which was thus described :

“ The strong hold of Belvoir, which deriveth denomination from the situation of the place, which overlooketh all the country ; there being threescore and six degrees, or steps of stone, to the ascent of it, was enforced to stoop to the obedience of parliament, by reason of the impetuous violence, and many shot, which were made against it, out of the great mortar-piece ; (the enemy do call them *mortal pieces*, and, indeed, so they have proved to many of them, not only here, but at Basing, Winchester, and divers other places.) The conditions of the surrender were these: ‘1. It is concluded and agreed upon, that the Castle of Belvoir, with all the arms, ordnance, and ammunition, and goods therein, shall be delivered into the hands of such, as the committee of lords and commons shall appoint, to receive them, for the use of the parliament ; upon Tuesday, being the 3rd of February, by two o’clock in the afternoon, without any manner of embezzling the said ammunition or goods. 2. That Sir Gervase Lucas, the governor, and all the officers, gentlemen, and soldiers, in the said Castle, shall have liberty to march away to Lichfield, with their horse and arms, with colours flying, and drums beating, matches lighted, musquets laden with bullets ; and to have a sufficient convoy, and six days time, for the safe passage thither ; and that hostages shall be given, by the said Gervase Lucas, for the return of the said convoy. 3. That the governor, Sir Gervase Lucas, Sir John Pate, baronet, and all other officers, gentlemen, and soldiers, who are yet within the said Castle, shall have six day’s liberty, for the carrying away of all such goods, as are now within the said Castle ; which properly, and clearly, appear to be their own ; and to have carts and carriages provided for them, for the carrying away of the same. 4. That all prisoners whatsoever within the Castle of Belvoir, shall forthwith, upon the signing of these articles, be set at liberty, and are hereby declared to be at liberty. 5. That the governor of Belvoir Castle shall send forth of the Castle, on Tuesday morning, by nine o’clock, Francis Leak, Esq., Major Bywater, Captain Coleby, and Captain Govelman, to be hostages, for the performances of these articles, on his part ; and that, Mr. Prescott, Captain Ruddock, Captain Buckley, and Lieutenant Hurd, shall be sent to Lichfield, to remain there, until the articles shall be performed, in the behalf of the committee

of lords and commons, at Grantham.' The store of provision, which they had in the Castle, would have lasted a siege of three months longer; and our great mortar-piece, having already played off almost all her grenadoes against the Castle; were the reasons, why this surrender was made on more honourable conditions, than could otherwise be expected. This strong Castle of the enemy, being now in the possession of the parliament, the mortar-piece is to be removed to Newark, and more grenadoes are to be provided. We understand, also, that there are two more mortar-pieces cast by a bell-founder in Nottingham, which will be of great use, not only for the taking of the town, but the ports of Newark. In the mean time, mattocks, spades, and pick-axes are provided, and whatsoever is necessary for a scalado: and it is verily believed, that some attempt will be suddenly made upon the town." (City's Weekly post, Feb. 10, 1645—6.)

The unfortunate divisions in the royal army at Newark, since the secession of Prince Rupert and Maurice from the cause of Charles, had occasioned the desertion of some of the dissatisfied leaders among the royalists, and many of the inferior officers. These persons attached themselves to the fortunes of the new possessors of Belvoir Castle; and the parliament continued to hold strong garrisons at Nottingham, Grantham, Shelford, and Southwell.

Nov. 28, 1646, it was voted by both houses, that the Earl of Rutland should be chief justice in eyre of all his majesty's forests and chaces beyond Trent.

March 1, 1646—7. The parliament directed Belvoir to be dis-garrisoned, and the new works to be slighted; and £150 was paid to the troops in part of their arrears. (Journals of the House of Commons, vol. 5, p. 101.)

May 30, 1648, the garrison at Belvoir was ordered to be wholly removed. June 6, General Rossiter was ordered "to take special care for the safety of the Castle;" and on the 8th, the lords desired the commons would "send an order to the general, whereby, he be desired to take off the garrison; and that my lord of Rutland may have the disposition

of his own Castle, the same being his inheritance ;” whereupon the commons directed three of their number to attend the Earl, to acquaint him with the urgent necessity of keeping the garrison in Belvoir Castle for the present, for the safety of the kingdom. The Earl of Rutland, so far as can be now ascertained, appears to have lived chiefly, during the whole of the civil commotions, at his town-house, near Ivy-Bridge, in the Strand.

Sept. 15, 1648, commissioners of whom the Earl of Rutland was one, arrived in the Isle of Wight, for the purpose of entering into a treaty with Charles for an accommodation between the king and the parliament. Clarendon rather inconsistently says that the commissioners carried themselves “magisterially;” yet, that the “lords desired in their own nature and affections, no more than that their transgressions, might never more be called to remembrance.” Their most peremptory argument, which the event shewed to be a just one, “that if, he did not, or not do it quickly, the army would proceed their own way; and had enough declared, that they would depose the king, change the government, and settle a republic by their own rules and invention.” This treaty as it is known had no effect.

The impeachment, trial, and murder of Charles, by the house of commons, and their creatures in the army, received no sanction from the house of peers, who, after they had rejected the motion of the commons for the first, discovered, by a very significant sign, that their duty as an integral part of the constitution, was at an end. They found the doors of the house of lords “all locked, and fastened with padlocks.”

After the murder of Charles, there appeared to the ruling party, no further occasion for the garrison at Belvoir; and, accordingly, on the first of May, 1649, the council of state reported “their resolution for demolishing the Castle; which the Earl of Rutland was content with;” and on the 8th,

of the same month, the council of state were directed "to demolish the Castle, and to give satisfaction to the Earl of Rutland for the same." The sum of £2000 was at first proposed as a compensation; for which the words, "not exceeding the sum of £1500" were afterwards substituted and concluded upon, by the house of commons. Small as the sum was, to be called a compensation, it was also ordered, "that the arrears of the fee-farm rent of Belvoir and Croxton, payable by the said Earl to the state, should be allowed in part of the said sum; and the remainder to be satisfied out of the growing rent." (Journals of the House of Commons, p. 199, 205, 228.) These economical, but selfish managers of other men's property, suffered their governor of Belvoir Castle, (Captain Markham) to incur a debt of £900 in keeping a table, and entertaining officers and others who continually attended the siege at Newark; and though an allowance for this purpose had been promised by their own commissioners, his representation was not attended to.

After the destruction of Belvoir Castle, the Earl of Rutland, resided principally at Haddon, in Derbyshire, till the restoration of monarchy and episcopacy; when, he was fully received into royal favour.

August 4, 1663, his signature with that of Clarendon and Monk, appears in a letter sent from the court at Whitehall, to the commissioners of the subsidies for Leicestershire. Feb. 14, 1666, he was appointed lord lieutenant of that county. To record that he approved himself a firm friend to the church and state, during the remainder of his life, is merely to assert, that he, like many other distinguished characters of the period, had not been duly sensible of the value of both, till taught by that stern monitor, experience. And looking back, as he must often have done upon the short, but melancholy period through which he had passed, the inspired declaration must often have occurred to his mind;

‘the beginning of strife is as when one letteth out water.’ He devoted himself after the restoration, principally, to the pleasing duties of a country gentleman; and in rebuilding Belvoir Castle. Fuller, (*Worthies*, 1662, p. 126,) speaking of the prognostic of rain according to an old local proverb, says, “alas, though the *cap* may be there still, the *head* (or the *crown* thereof) I am sure is not there, (I mean Beaver Castle itself,) being lately demolished in the civil wars; though I hear some part of it is rebuilding. I wish the workmen good success; though, I suspect, the *second edition*, (to use a scholar’s metaphor,) will not be so full and fair as the former.” In the year 1668, it was completely finished and adorned with gardens, plantations, &c. A Pindaric Ode upon Belvoir Castle, written in 1679, records, that its rebuilding was owing to the wish and taste of the Countess of Rutland. The Earl himself, it is said, would have preferred Croxton, where his grandson afterwards built.

The Earl of Rutland died at Haddon, Sept. 29, 1679, in the seventy-fifth year of his age, and was buried at Bottesford, near his Countess; who died May 19, 1671. (See monuments in Bottesford Church.) On this occasion, the Church of Bottesford was ornamented by a standard with the cross of England, and two penons with the crest, and arms; viz. 1, or, two bars az. a chief quarterly, az. and gules; 1 and 4, two fleurs de lis, or; on 2 and 3, a lion of England; *Manners*; 2, gules, three water-bougets, arg. *Ros*; 3, or, two chevrons within a bordure or, *Albini Brito*; 4, arg. a fret sable, *Vernon of Haddon*, impaling 1 and 4, arg. three lozenges conjoined in fess, gules, within a bordure sable, *Montagu*; 2 and 3, or, an eagle displayed vert, beaked and membered gules, *Monthermer*. Crest on a chapeau, a peacock in his pride proper, and on a small penon, the single coat of *Manners*. Near the above was a similar standard, and two penons for Frances, the deceased Countess; the arms on one,

the same as in the first described penon; on the second, *Manners* impaling *Montagu*.

George and Edward, the Earl's two eldest sons, and Roger, the fourth son, all died infants. Of the daughters, Frances, married to John, Earl of Exeter, died Dec. 2, 1669, and was buried in the church of Stamford Baron; where in the Exeter vault, her leaden coffin remains with this inscription:

“The Lady Frances Manners,
daughter to John earle of Rutland,
late wife to John earle of Exeter,

departed the second day of December, 1669.

On a small leaden coffin near to the above, is this inscription, to another lady of this family: “*Reliquiæ nobilis dnæ Francisæ Manners hic reconduntur in spe resurrectionis. Obiit Feb. 7, 1659.*”

Grace, another daughter of John, Earl of Rutland was married to Patricius, Viscount Chaworth, (see monument at Bottesford Church) and, secondly, to Sir William Langhorn, of Charlton, in Kent, Bart: Dorothy, to Anthony, Lord Ashley, son and heir to the Earl of Shaftsbury; Elizabeth, to James, Lord Annesley; Margaret, to James, Earl of Salisbury; Anne, to Sir Scrope Howe, knight, afterwards Lord Viscount Howe; and Mary died in 1669, at the age of twelve.

JOHN, the third, and only surviving son, who became on his father's death, the ninth Earl of Rutland, was born at Boughton, in Northamptonshire, May 29, 1638.

In 1658, he married the Lady Anne, eldest daughter and co-heir of Henry Pierrepont, Marquis of Dorchester, by whom he had a daughter, the Lady Frances, who died an infant, Feb. 7, 1659, and was buried in the church of St. Martin, Stamford, as stated above. His marriage does not appear to have been a happy one; and the distaste with which he regarded his wife, extended itself to her father, the Marquis

of Dorchester; a man of high character for loyalty and literary acquirements. Anthony Wood says, that "he was (in his youth) esteemed a learned man, as being well read in the Fathers, Schoolmen, Casuists, and the civil and canon law; and afterwards applying himself to the study of medicine and anatomy, was admitted fellow of the College of Physicians, at London, and became their pride and glory." On the occasion of the differences between his daughter and the Earl of Rutland, (then Lord Roos) he committed the indiscretion of printing the letter which he addressed to Lord Roos on the subject. It appears, that the Marquis of Dorchester had challenged his son in law; as may be inferred from the answer of Lord Roos, in the composition of which, it is said, he was assisted by the celebrated author of Hudibras. There is ample internal evidence of the truth of this latter supposition. For in sarcastic allusion to the various pursuits of the Marquis, Lord Roos writes:

....."It is not enough, that you are already, as many things, as any of your own receipts; that you are a doctor of the civil law, and a barrister at the common; a bencher of Gray's Inn, a professor of physic, and a fellow of the college; a mathematician, a Chaldean, a schoolman, and a piece of a grammarian, (as your last work would shew, were it construed,) a philosopher, poet, translator, antisocordist, solicitor, broker, and usurer; besides a marquis, earl, viscount, and baron; but you must, like Dr. Suttle, profess quarrelling too, and publish yourself an Hector..... Sir, truly there is no conscience in it, considering you have not only a more sure and safe way of killing men, already, than they have, but a plentiful estate beside; so many trades, and yet have so little conscience to eat the bread out of their mouths, they have great reason to lay it to heart; and I hope some of them will demand reparation of you, and make you give them compounding dinners too; as well as you have done to the rest of your fraternities. And now, be your own judge, whether any one man can be bound, in honour, to fight with such an hydra, as you are—a monster of many heads, like the multitude, or the devil, that called himself legion. Such an encounter would be no duel, but

war: which, I never heard that any one man ever made alone; and I must levy forces, ere I can meet you, &c. &c."

Under the title of John, Lord Roos, he was elected one of the knights of the county of Leicester, in the parliament which met May 8, 1661. After which, he travelled; and on his return, had cause for living in separation from his lady. In 1666, he obtained a sentence of divorce in the spiritual court; but as this amounted only to a separation from bed and board, he obtained an act of parliament, Feb. 8, 1666—7, "for the illegitimation of the children of the Lady Anne Roos;" and by another act passed April 11, 1670, "for John Manners, called Lord Roos, to marry again," the children of his former wife, were disabled from inheriting any lands or honours from the said John, or from John, Earl of Rutland, his father; and the children by any future marriage, were to inherit. Bishop Burnet in the History of his own Times, records that the Duke of York and his party, were as earnest in opposing this parliamentary divorce as the king was in supporting it. The bishop's gossiping comment on this circumstance is not worth quoting.

At the latter end of 1671, Lord Roos married the Lady Diana Bruce,* daughter to Robert, Earl of Aylesbury, and widow of Sir Seymour Shirley, of Staunton Harold, in the county of Leicester, Bart; by whom he had one son, Robert, born, July 15, 1672; who dying the same day, was buried at Bottesford, as was also his mother, who died on the 24th of the same month.

Jan. 8, 1673, he married for his third wife, Catharine, daughter to Baptist Noel† Viscount Campden; and by her had two sons, and two daughters. Of the daughters, Lady Catharine, born May 19, 1675, was married to John, Lord

* Bruce. Arms—Or, a saltier and chief gules; on a canton argent a lion rampant azure.

† Noel. Arms—Or fretty gules, a canton ermine.

Gower; and Dorothy, born Sept. 13, 1681, to Baptist Noel, Earl of Gainsborough; and of the sons, the younger, Thomas Baptist, born Feb. 12, 1678, died unmarried June 29, 1705; and was buried at Bottesford, July 2.

Lord Roos was appointed July 7, 1677, lord lieutenant of the county of Leicester, and continued a representative for that county. But in 1678—9, he met with an unexpected opposition; several persons making interest in the county, for Sir John Hartopp; whom Lords Roos and Sherard, in a letter to the gentlemen of the county, describe as a person not resident in the county: and no friend to the Church of England. April 30, 1679, he was summoned by writ to the house of peers, by the title of Baron Manners, county of Derby. On the death of his father, in September following, he became Earl of Rutland; and from some letters to Mr. Staveley,* it appears, he was zealously attentive to the business of the county of Leicester; and accepted the office of steward of the queen's manor at Grantham.

The predilections of this noble Earl were entirely for the pleasures and pursuits of a rural life. And being possessed of a magnificent fortune, he could exercise to the fullest extent, the old English hospitality, which he greatly affected. It is recorded of him, that he had a more numerous family and attendance, than perhaps any nobleman in the kingdom. In buck-hunting season, himself and servants were always clothed in green. For many years before his death he never came to London. And on the marriage of his eldest son, Aug. 17, 1693, to Catharine, daughter to the illustrious Lord William Russell, an express stipulation was made by his direction in the marriage settlement, that she should forfeit some part of her jointure, if she ever lived in town without his consent. Though, after experience of her ex-

* Thomas Staveley, esq. barrister and steward of the records at Leicester, died, Jan. 2, 1683-4.

emplary conduct, and the excellent judgment of his son, he permitted them to live, wherever their own convenience or inclination prompted.

March 29, 1703, Queen Anne was pleased, "in consideration of his great merits, and the services of his ancestors to the nation, to advance him to the title of *Marquis of Granby*, in the county of Nottingham, and DUKE of RUTLAND, entailing the same on him, and his heirs male, for ever. It appears by a letter of the Lady Russell, to King William, that, that monarch had intended to bestow the honour of a dukedom on the Earl of Rutland.

"I rather choose to trouble your majesty with a letter, than be wanting in my duty, in the most submissive manner imaginable, to acknowledge the honour and favour, I am told, your majesty designs for Lord Rutland, and his family, in which I am so much interested. It is an act of great goodness, Sir, in you; and the generous manner you have been pleased to promise it in, makes the honour, if possible, greater. As you will lay an eternal obligation upon that family, be pleased to allow me to answer for all those, I am related to; they will look on themselves equally honoured with Lord Rutland, by your favour to his family, and I am sure will express their acknowledgments to your majesty in the most dutiful manner."

The Duke died at Belvoir Castle in his seventy-third year, Jan. 10, 1710—11, and was buried at Bottesford. His funeral sermon was preached Feb. 23, by his chaplain, Mr. Felton, afterwards principal of St. Edmund's Hall, Oxford, and chaplain to the two succeeding Dukes of Rutland. The encomiastic terms which it was always thought necessary to employ on such occasions—probably from a not unnatural adoption of the ancient maxim, *de mortuis nil nisi bonum*,—render compositions of this nature not generally available for biographical purposes. There are, however, in this sermon, some "notes" of the duke's character, which may perhaps be received as free from the

spirit of laboured panegyric; inasmuch, as they scarcely admitted of exaggeration.

“To our gracious queen, he was a most loyal subject; he honoured her while he lived, and prayed for her with his dying breath. He was a true lover of his country, of our church, and constitution; and, as far as I ever had the honour of hearing him express himself on these points, the prerogative of the crown, and the liberty of the subject, were dear to him; he esteemed the crown the honour and safeguard of the nobility, and the liberties of his country, the glory of our land; and, therefore, he joined heartily in the revolution. He honoured the late king as our deliverer; and thought it the happiest circumstance of that great event, that in the persons of the late queen and him, the monarchy was preserved, while our liberties were secured; and that the blessings of this reign, that the queen sits peaceably on the throne of her ancestors, are owing to the establishment of the former. He lived and died in communion with the Church of England; and as he was a noble patron to the clergy, in the free and honourable donation of his preferments, so he always treated them with a regard, that looked more like a condescension in him, than a debt to them; especially, if we consider the usage and humour of the present age. To all men he was courteous and affable; and as he was never wanting in the greatest civilities to the gentry around him, they ever paid him the greatest honour and respect.To his children, and his children's children, he was a kind and indulgent father.....He had a large and noble revenue, and he managed it as nobly; hospitality and charity called for large supplies, and they were never wanting.....He loved the old English ways and customs, and all was hearty and substantial at his board.....And though his expenses in the support of his state and dignity, but more especially in his charity and hospitality, were very great; yet, God so blessed him, that his means increased, as his family enlarged, and many fair additions were made to the original estate, which was much burthened, when he entered on it.His last sickness he took patiently, and resigned himself to God: he blessed his children, and departed this life in peace.”

We learn from another source, that, in his earlier years, his education had been much neglected; and like a young man of sense, he became both docile and an attached pupil

to his master, the celebrated Mattaire; who dedicated to him his well-known set of the Latin Classics: of which a copy upon large paper graces the Belvoir shelves. The present duke is in possession of a great number of letters written in latin to his noble pupil: who is reported to have *fagged* with him in downright earnest. (Dibdin's Northern Tour, p. 68, note.)

There is yet another anecdote recorded of him when he was Earl, which is a pleasing testimony to his unaffected good humour. A Mr. Sawbridge asked him to give him the living of Croxton; relying upon the slender recommendation of five hands only of the parishioners. The Earl telling him, "there were but few voices in his favour;" Sawbridge answered, "there were as many as your lordship had, when you put up for knight of parliament." Meeting with this rebuff, and about to recede; the noble Lord called him back, and smiling at his rustic freedom, said, "however Mr. Sawbridge, I will give you the living, notwithstanding your observation has some truth in it." This person resigned the living of Croxton early in the year 1700, and on his appointment to the living of Billesdon, was put into the commission of the peace, by the same Earl, who was then lord lieutenant of the county. (Nichols' Leic., v. 3, pt. 1, p. 237, note.)

Her grace, Katharine, Duchess of Rutland, third wife of John, first Duke of Rutland, died January 24, 1732, aged seventy-five years; and was also buried at Bottesford.

John, who succeeded his father, as the second Duke, in 1710—11, was born Sept. 18, 1676; and baptised on the 25th of the same month. (Knipton Register.) He married, Aug. 17, 1693, Katharine, the second daughter to William, Lord Russell,* who had been beheaded in 1683. On this

* Russell. Arms—Argent, a lion rampant, gules, on a chief sable, 3 escallops of the first.

subject, some interesting particulars are preserved in the letters of Lady Rachel Russell, who, writing confidentially to Dr. Fitzwilliam, Sept. 19, 1692, says,

“I have had a strong inclination to have discoursed a business of weight with you, no less than the marriage of my daughter; if Lady Gainsborough thought of it, you had a hint of it earlier than almost any body from me. I do own, when it was first proposed, I was, as it were, surprised; but when I came seriously to consider, and discourse with her friends, and, also, with such others, as I could then get to talk with, and found reason to conclude that a reverse of parliament was all the scruple, I need to have, I was content to hear more of it, and not refuse the best match in England, for an imaginary religious scruple. For, as on the one hand, I am joyful to see my daughters bestowed on the two* best fortunes in England; so, on the other, if he had a kingdom with his, I would not agree to put her, knowingly, in circumstances, that I should doubt God’s blessing would not go with. But, if a divorce is just, as agreeing with the word of God, I take a marriage after it, certainly to be so. And for the estate, we enjoy them by man’s law, and that man can alter, and so may alter again; which is a risk, I am willing to run, if there would be enough left. The young people have just seen one another; he is a pretty youth, and as I am told, virtuously bred, and is free from all ill. His tutor was with him; he is a *non-swearer*, a divine, a man of parts, they say, and a good liver. You see, though I may not think the better of him, I do not think the worse. This is the business sticks closest to my thoughts, and so I am apt to enlarge to such friends as you.”

This match was of consequence enough to attract the notice of the queen, who, writing to Lady Russell, Oct. 18, says,

“You are so taken up, I hear with your daughter’s marriage, that I will not make my letter any longer; but assure you, nobody can more sincerely wish you all imaginable satisfaction in what you are about, and all things else, than I do.”

* Rachel, her other daughter, was married to William, second Duke of Devonshire.

The Countess of Rutland thus writes to the same person, April 19, 1693.

“I hope your ladyship will do me the justice to believe, that the account you last gave of Mr. Eure’s being now on the despatching part, and the hopes you give me to wait upon you, some time in June, at Woborne, gave me great satisfaction; and, that you will add to that, the esteem which is due to yourself, and dear Mrs. Russell from me; and then you cannot but be assured, that nothing can give me more content, than seeing your daughter mine also; for both before and after that desired happiness, there can be no command, you can lay upon me, which will not be obeyed with pleasure, and taken as the greatest favour can be bestowed upon, madam, your ladyship’s most obedient, faithful, humble servant,
K. RUTLAND.”

Sir James Forbes, the friendly companion of the bride and bridegroom, in their progress to Belvoir Castle, after their marriage, thus good humouredly describes “the journey and reception at Belvoir,” to Lady Russell:

“I could not miss this opportunity, of giving your ladyship some account of Lord Ross and Lady Ross’s journey, and their reception at Belvoir; which looked more like the progress of a king and queen through their country, than that of a bride and bridegroom, going home to their father’s house. At their first entry into Leicestershire, they were received by the high sheriff at the head of all the gentlemen of the country, who all paid their respects, and complimented the lady bride, at Harborough. She was attended next day to this place by the same gentlemen, and by thousands of other people, who came from all places of the country to see her; and to wish them both joy, even with huzzas and acclamations. As they drew nearer to Belvoir, our train increased, with some coaches, and with fresh troops of aldermen and corporations, besides a great many clergymen, who presented the bride and bridegroom, (for so they are still called) with verses upon their happy marriage. I cannot better represent their first arrival at Belvoir, than by the Woborne song, that Lord Bedford liked so well; for at the gate, were four and twenty fiddlers all in a row; four and twenty trumpeters, with their tantara ra ra’s; four and

twenty ladies, and as many parsons ; and in great order, they went in procession to the great apartment, where the usual ceremony of saluting and wishing of joy, past ; but still not without something represented in the song ; as very much tittle-tattle and fiddle-faddle. After this, the time past away till supper, in visiting all the apartments of the house, and in seeing the preparations for the sack posset, which was the most extraordinary thing, I did ever see, and much greater than it was represented to be. After supper, which was exceeding magnificent, the whole company went in procession to the great hall ; the bride and bridegroom first, and all the rest in order, two and two ; there it was, the scene opened, and the great cistern appeared, and the healths began ; first in spoons, some time after in silver cups ; and though the healths were many, and great variety of names given to them, it was observed after one hour's hot service, the posset did not sink above one inch, which made my Lady Rutland call in all the family, and then, upon their knees, the bride and bridegroom's healths, with prosperity and happiness, were drunk in tankards brim-full of sack-posset. This lasted till twelve o'clock, &c.

Madam, your most humble and faithful servant,

J. FORBES."

The illustrious lady, whose festive reception at the noble Castle of her father-in-law, is recorded in the above interesting letter, seems to have inherited the virtues of both parents. She had a numerous family : five sons, John, William, Edward, Thomas, and Wriothesley ; and four daughters, Katharine, Beatrice, Frances, and Elizabeth. She died in childbed, Oct. 31, 1711 ; surviving her husband's accession to the dukedom, not quite one year ; and was buried at Bottesford, Nov. 10. Mr. Burscough, then the Duke's chaplain and fellow of Wadham college, Oxford, (it does not appear that he had ever parochial preferment,) and Bishop of Limerick in 1725, preached her funeral sermon ; from which, as it gives an unaffected description of her character, apparently free from the elaborate system of panegyric common to such compositions, I subjoin an extract.

“ She lived always under an awful sense of her dependence on Almighty God, which she testified by constant devotion to him, both public and private. In her attendance at the public offices of our church, I can speak from my own observation, that it has been always serious and decent: not out of form; but as far as could be judged, out of a true and inward sense of her duty. Nor ought this, I think, to be omitted, though in truth but a slender commendation; since it is so just and common a complaint, that so many attend the offices of the church, for mere form’s sake; nor can they keep their form so long, as not to betray themselves, but in these sacred places of worship, discover a behaviour only proper for a theatre. Nor was the behaviour of this great person free only, on the one side, from lightness and indifference; but, on the other, from vanity and ostentation. She was blessed with a good judgment, and knew how to keep the mean between profaneness and enthusiasm; her behaviour, therefore, was devout, but unaffected; exemplary, but without art or design: for it was to God alone, she desired to recommend herself, and not to the world. As to her private devotions, the circumstances of those are only known to the Great Being she addressed them to: for the regularity of them, it was well known; and for the substance of them, it in some measure appears, from several papers written with her own hand, and left behind as monuments of her piety. These are full evidences of her private worship; though, had we none of them to appeal to, I could appeal to one greater than all, I mean to the general integrity of her life and conversation; for never did any one keep up so unblameable to the constant practice of public duties, without as constant an intercourse with God in private. Such was her carriage towards her Creator; and then, as to her general behaviour to the world; to her superiors, though few indeed were in that rank, her deportment was with deference and respect; to her equals, free and inoffensive; and to her inferiors, many of you are witnesses, how condescending and obliging it was; how free from any thing of that pride and haughtiness which so often attends greatness, and so ill becomes it. To her relations, in whatever degree they stood, she was loving and affectionate; to her, who first should be mentioned, from whom, under God, she received her life, she was ever dutiful and observant; always mindful of that often neglected duty, filial piety, which in all stages of life, children owe their parents, and which she was persuaded they could never

outgrow. She knew that the debt which all children owe their parents could be never repaid; and she knew that her own was much improved by the blessing of a most careful education, and by the great advantage of the domestic example she had from her infancy enjoyed; so that she was persuaded, that she owed not only her life to her parent, but what was much dearer, her proficiency in virtue; of all which she was highly sensible, and endeavoured to demonstrate her sense of it in every instance of filial reverence and obedience. To this filial reverence, she took care to join the twin duty of conjugal affection; nor was it easy to determine in which relation she appeared best, whether as wife or daughter: of the last, I have already spoken; and of the first, I need say no more, than that, after blessing her Lord with a numerous and hopeful issue, she gave this best evidence of her love both to him and them, in the tenderest care and concern for their common offspring; to this she gave constant attendance in her health; and on her last bed of sickness, and in her last dying words, having them all before her, she breathed out her soul in those pious instructions, and recommended them to the care of heaven, with that energy of affection, and that sedate and composed seriousness of mind, as shewed it not to be any sudden or unusual transport, but the fixed and habitual thoughts of her soul. In this blessed temper of mind, and in the midst of these holy pangs, as I may call them, for the eternal welfare of her children, did this excellent lady expire: so that in the Apostle's phrase, she seemed in her last hours, travailing again with them; and sickened, indeed, in the natural birth of one, but died in labour with the spiritual birth of all."

There is an anecdote in Lady Russell's letters illustrative of her christian fortitude. After seeing the Duchess of Rutland in her coffin, she went to her other daughter, the Duchess of Devonshire, from whom it was necessary to conceal her grief, she being at that time in childbed also. She assumed, therefore, a cheerful air, and with astonishing resolution answered the anxious inquiries of her daughter with these words: "I have seen your sister out of bed to day."

In 1712, on a report that the Duke was about to marry

again, Lady Russell, who was then in her seventy-sixth year,* thus writes to the Earl of Galway :

“ I have been for some weeks often resolved, and as soon unresolved, if I would, or would not engage upon a subject, I cannot speak to, without some emotion ; but I cannot suffer your being a stranger to any that very near concerns me : yet, before I could dispose myself to do it, concluded the article not a secret to you, such care having by one side been taken, as to let be a visiting-day affair, whether or not the Duke of Rutland had not fixed a second choice ? perhaps as proper to call it the first ; for when marriages are so very early, it is accepting, rather than choosing, on either side. But Lord R, to the end of my good child's life, has so well approved of the choice, in all and every respect ; and now that she is no more, has, with very deliberate consideration, as soon as he composed his mind to think ; first taken care to enquire, and be truly informed, what powers he had to do for his children ; and then, by the strictest rules of justice and impartial kindness, settled every younger child's portion, by adding to what they had before. As it is to me the most solid instance of his respect and love, he can now give to her memory ; and being, I believe it, done with an honest sincerity, and true value of her, and all her virtues : I conceive it would be wrong in me, to take offence at some circumstances, the censorious part of the town will be sure to do, and refine upon, for the sake of talk. I miss the hearing, by seeing few, and not answering questions. The first notice I heard of his intention was by Mr. Charlton, and I really believe that was as soon, as he had given himself his own consent. He told me, he found him under great unquietness, when he acquainted him with his thoughts, who said, he was under all the anxieties a man could feel, how to break it to me : though it was then but a thought of his own, yet so much he would not conceal from me. Mr. Charlton undertook to tell me, and I did as soon resolve to let it pass as easy between him and me, as I could, by bidding Mr. Charlton let him know, I would begin to him. I did so ; which put us both in some disorder, but I believe he took as I meant it, kindly. A decency in time was all I expected. The person is sister to the present Lord Sherard ; the other sister had been a widow to a Lord Irwin, and

* Lady Russell died Sept. 29, 1723, in her eighty-seventh year.

some years ago, married a brother of the Duchess of Rutland, a Mr. Noel,* who has been a companion to his nephew, ever since our sorrowful time,"

The Duke's second marriage took place Jan. 1, 1712—13. In 1714, he was made lord lieutenant of the county of Leicester, and installed knight of the garter, Nov. 19, 1714.† He died Feb. 22, 1720—1, of the small-pox, in the forty-fifth year of his age, and was buried at Bottesford, March 9. Lucy, his relict, was buried in the same place, Nov. 7, 1751, aged sixty-six.

By this lady, the duke had six sons; Sherard,‡ George, Robert, Henry and Charles, (twins) and James. Sherard, died Jan. 13, 1741—2, aged twenty-eight years; and was buried at Bottesford: George, died Dec. 16, 1721, aged seven, and was buried in Henry VII's chapel, in Westminster Abbey: Henry, Nov. 5, 1745, aged twenty-six, and was buried at Bottesford: Charles, who died Dec. 7, 1761, aged forty-three, was also buried at Bottesford. The coffins of Sherard, Henry, and Charles, still remain in the family vault at Bottesford. (See monuments.) James, died Nov. 1, 1790, aged seventy-one. The last four died unmarried. Robert was representative in parliament of Kingston upon Hull, from 1747 till his death; governor of Hull, and a general in the army. His family seat was at Bloxham near Sleaford, in Lincolnshire; a property, which had been purchased by the Duchess. He married Jan. 1, 1756, Mary daughter of —— Digge, Esq. of London; by whom, he had three sons, Robert, John James, and George; and two daughters, Mary and Lucy. Robert, born Jan. 2, 1758,

* John Noel, brother to the Duchess of Rutland, married Elizabeth, eldest sister to Bennet, Earl of Harborough, and widow of Edward Ingram, Viscount Irwin, in Scotland.

† The date of installation in the 19th stall of St. George's Chapel, at Windsor, was Dec. 9.

‡ Sherard. Arms—Argent, a chevron gules between 3 torteaux.

became a general in the army, and died June 9, 1823; John James, born Jan. 1762, died an infant; George, born Nov. 1763, died March 27, 1828; Mary, born Nov. 20, 1756, married Jan. 31, 1771, William Hamilton Nesbit, Esq. of Dirleton, in N. B; Lucy, born July, 1760.

Of the Duke's daughters by his *second* wife, Caroline, the eldest, married Sept. 16, 1734, Sir Henry Harpur, Bart.; and, secondly, July 18, 1753, Sir Robert Burdett, Bart., and died Nov. 10, 1769. Lucy, married Oct. 28, 1742, William, Duke of Montrose, and died June 18, 1788.

Of the Duke's daughters by his *first* wife, Catharine, the eldest, married, in 1726, the right hon. Henry Pelham, and died in 1780. Rachel, the second daughter, died young, 1720—1. Frances, the third, married, 1732, Richard Arundel, of Allerton, in the county of York, second son to John, Lord Arundel. She died Nov. 29, 1769. Elizabeth, the fourth, married John Monckton, Viscount Galway, and died March 22, 1730, in her twenty-first year. Of the sons, John, the eldest, succeeded to the title. Lord William Manners, born Nov. 13, 1697, the second son, was elected to represent in parliament the county of Leicester, in 1714, and 1722 to 1733. This person, in 1763, bought the manor of Buckminster of Lady Hartopp, and from him the present proprietor, Lord Huntingtower, is a descendant. Lord William Manners died by a fall from his horse, April 23, 1772, *unmarried*. Edward, Thomas, and Wriothesley, died young.

JOHN, the eldest son, born Oct. 21, 1696, succeeded his father as the third Duke. He married in 1717, Bridget, only daughter and heiress to Robert Sutton,* Lord Lexington; on which occasion, an act of parliament was obtained "for settling the estates of the most noble John, Duke of Rutland, and John Manners, Esq., commonly called

* Sutton. Arms—Argent, a canton sable.

Marquis of Granby, son and heir apparent of the said Duke, on the marriage of the said Marquis of Granby, with the honourable Bridget Sutton, only child of the right honourable Robert, Lord Lexington; and, also, for vesting the estates of the said Robert, Lord Lexington, and Bridget Sutton, therein mentioned, in trustees, to be sold, for raising money for the marriage portion of the said Bridget Sutton. By this marriage, four manors became the property of the Rutland family, Averham, Kelham, Rolleston, and Syerston, all in the county of Nottingham; and two additional seats; Averham, built by Lord Lexington; and Kelham, erected by the Duchess herself, after a model of her father's. By this lady, who died at the age of thirty-five, June 16, 1734, the Duke had seven sons, and six daughters, who all died young, except John, Robert, and George.

The Duke was elected knight of the garter, Oct. 10, 1722, and installed Nov. 13. The brass plate in the stall in St. George's chapel, at Windsor, with the inscription and date of this honourable event, is lost.* In 1727, he was appointed chancellor of the Duchy of Lancaster, one of his majesty's privy council, and on the 11th of October ensuing, he carried the sceptre with the cross at the coronation of George II. In 1734, he was appointed captain of the band of gentlemen pensioners, was also a lord of his majesty's bed chamber, and a governor of the Charter House.

This Duke, who was much attached to the pleasures of retirement, was the last of the Rutland family, who made Haddon an occasional residence. He built the hunting seat at Croxton, and made some improvements at Belvoir, about the year 1750, particularly the addition of the picture room, with cellars underneath. He died May 29, 1779, and was buried at Bottesford. His remains have been since removed to the mausoleum at Belvoir. (See description of mausoleum.)

* The inscription recorded the fact, of the Duke being then lord lieutenant of the county of Leicester, and *custos rotulorum*.

The estate of Lord Lexington having been settled on the younger branch, an act of parliament was obtained, in 1735, to enable the two younger sons of John, Duke of Rutland, by Bridget, late Duchess of Rutland, and their respective children, to take and use the surname of Sutton. In consequence of which, Robert, the second surviving son, born Feb. 21, 1721—2, took the surname of Sutton, and settled at Kelham, near Newark. In 1747, Lord Robert Manners Sutton, was elected member for Nottinghamshire. He attended the funeral of the Prince of Wales as one of the lords of the Prince's bed chamber, April 13, 1751: and April 20, 1754, was appointed master of his majesty's harriers and fox hounds; an appointment, which, he soon afterwards resigned.

He continued a representative for Nottinghamshire till his death, Nov. 19, 1762; when he was colonel of the regiment of royal foresters. Dying unmarried, he was succeeded by his next brother, George, born March 8, 1722—3, and baptized April 10, following; his majesty king George I, and the Prince of Wales, afterwards George II, being his godfathers. He represented the borough of Grantham in parliament, for several sessions; and after the death of his brother Robert, assumed the surname of Sutton. He first married in December, 1749, Diana, daughter of Thomas Chaplin, Esq., of Blankney, in the county of Lincoln: and by her, who died April 3, 1767, had seven sons; George Manners Sutton, born Aug. 1, 1751, member in one parliament for Newark, and twice for Grantham; died unmarried 1804. 2. John Manners Sutton, born July 12, 1752, died Feb. 17, 1826; having married April, 1778, Anne Manners, daughter of John, Marquis of Granby; by whom, (who was born in 1750, and died Dec. 10, 1822,) he had five sons and one daughter. John Manners was a general in the army, and member for Newark in room of his father. 3.

Robert Manners Sutton, born Jan. 5, 1754, a captain in the royal navy; blown up in the *Ardent* man of war. 4. Charles Manners Sutton, born Feb. 14, 1755; Dean of Peterborough, 1791; Bishop of Norwich, 1792; Archbishop of Canterbury, 1805; died July 21, 1828; having married Mary, daughter of Thomas Thoroton, Esq.; by whom he had thirteen children, the present Lord Canterbury (born Jan. 29, 1780,) being the eldest son. 5. Thomas Manners Sutton, born Feb. 24, 1756, a barrister, recorder of Newark, deputy recorder of Grantham, for many years lord chancellor of Ireland, Baron Manners of the peerage of the united kingdom, and privy councillor: married Nov. 4, 1803, Anne, daughter of the late Sir Joseph Copley, Bart.; who died without issue, Aug. 5, 1814; and secondly, Oct. 28, 1815, the hon. Jane Butler, daughter of Lord Caher, and sister of the Earl of Glengall, by whom he has one son. The sixth son of Lord George Manners Sutton, William, died in his infancy. The seventh, Francis, a captain in the army, died at Tobago, 1781, unmarried. Of the daughters, Diana married April 21, 1778, Francis Dickins, Esq., of Northamptonshire. Henrietta died young. Louisa Bridget, born 1761, died Feb. 5, 1800; having married June 15, 1790, Edward Lockwood Percival, Esq., who died July 6, 1804. Charlotte, born 1764, married June 16, 1789, Thomas Lockwood, Esq.; she died Feb. 19, 1827. Lord George married, secondly, Mary, daughter of Joshua Peart, Esq., and by her had one daughter, Mary, born July 2, 1769, died Nov. 20, 1829; having married July 2, 1799, the Rev. Richard Lockwood, Prebendary of Peterborough, born 1762, died Nov. 1, 1830.

John, the Duke's eldest son, commonly called *Marquis of Granby*, was born Jan. 2, 1720—1. He was educated at Eton, and at Trinity College, Cambridge; and travelled with Dr. Ewer, afterwards rector of Bottesford, and Bishop of Llandaff.* Entering early into the army, he raised a

* Presented to Bottesford, Oct. 30, 1735; became Bishop of Llandaff, 1761; Bishop of Bangor, 1768. He died Oct. 28, 1774.

regiment for his majesty's service, in the rebellion of 1745. He was afterwards colonel of the horse-guards (blues), a command which he resigned in 1769; lieutenant-general in 1759; and sent in the same year, as second in command, under Lord George Sackville, of the British troops co-operating with the king of Prussia. Being present at the battle of Minden, he received the thanks of Prince Ferdinand of Brunswick, in the following terms:—"His serene highness further orders it to be declared to lieutenant-general the Marquis of Granby, that he is persuaded that if he had had the good fortune to have had him at the head of the cavalry of the right wing, his presence would have greatly contributed to make the decision of that day more complete and brilliant." It does not detract from the force of the compliment to the Marquis, that it contains at the same time, a severe censure upon his superior in command, Lord Sackville, who, as is well known, was accused of reluctance and dilatoriness in obeying orders to bring forward the British cavalry, and was ultimately broken for his conduct on this occasion. On Lord G. Sackville's resignation, the Marquis was appointed to the chief command of the British troops, which he retained during the rest of the seven year's war; and both they and he gained honour at the battles of Warburg, 1760; of Kirchdenkern, 1761; and at Grebenstein and Homburg, in 1762. After four year's of warm service, he was rewarded with the post of master of the ordnance, in May 1763; and in August 1766, was promoted to be commander in chief. He resigned this office in January 1770; and died, much regretted, on the 19th of October following, without succeeding to the dukedom. He appears to have been a good soldier; brave, active, generous, careful of his men, and beloved by them. His popularity is shewn by the frequent occurrence of his portrait, as a sign for public-houses even of late years. He represented

in parliament, the county of Cambridge, and was a privy councillor. He married Sept. 3, 1750, Lady Frances, eldest daughter and co-heir of Charles Seymour,* Duke of Somerset, by his second Duchess, the right hon. Charlotte Finch. By this lady, who died Jan. 25, 1760—1, he had three sons and three daughters; John, Charles, Robert, Frances, Charlotte, and Catharine. John, Lord Roos, died in 1760, in the ninth year of his age; Catharine, in 1756; and Charlotte, in 1757; Robert, born Feb. 6, 1758, was a lieutenant of the *Victory* in Admiral Keppel's engagement, July 27, 1778; and soon after, had the rank of a duke's son given him by his majesty. Sir George Rodney made him a post captain, Jan. 17, 1780, the day after the defeat of the Spanish fleet. He went to the West Indies in December following, with Sir Samuel Hood, as captain of the *Resolution* of seventy-four guns, under Sir Chaloner Ogle, commodore; in which ship, he distinguished himself in the action with the French off the Chesapeak, Sept. 5, 1781; and also in that off St. Kitt's, when he was one of the seconds to Commodore Affleck, Jan. 23, 1782. In the memorable action off Dominica, April 12th of the same year, he was wounded in both legs, one of which was amputated below the knee; and had also an arm broken. He survived some days; and from the goodness of his constitution, great hopes were entertained of his recovery: but to the great loss of his country and the service, he was carried off by a locked jaw, on the 23rd following. By his express desire, his remains, were, the day after his death, committed to the deep, in lat. 31°. 30'; an hundred leagues from the island of Bermudas. Falling in the bed of honour, he became one of the three heroes, to whom their grateful country decreed, by its repre-

* Seymour. Arms—Quarterly, 1 and 4, or, on a pile gules, between 6 fleurs de lis azure, 3 lions of England (being the coat of augmentation granted by Hen. VIII, on his marriage with Lady Jane Seymour) 2 and 3, gules, two wings conjoined in lure, the tips downwards, or.

sentatives, a monument, to be placed among its national worthies in Westminster Abbey. His two compeers in honour are Captain Blair, who had been promoted to the command of the *Anson*, a new ship of sixty-four guns, and fell in the severe engagement of the 12th of April; and Captain Bayne, of the *Alfred*, a good mathematician, and well versed in naval tactics. Captain Bayne was leaning on the shoulder of one of his lieutenants, and desiring him to observe the effect of a new carronade of his own invention, when a twenty-four pounder divided his body in the middle, and carried part of it to the other side of the deck. The monument is by Nollekens. Crabbe has devoted some beautiful and appropriate lines to the death of Lord Robert Manners. (*Works* v. 1, p. 25—30. Murray, 1823.)

The following letter will shew the sentiments expressed by Leopold Frederick Francis, Duke of Anhalt Dessau, the friend of John, Marquis of Granby, towards this noble family:

“My Lord,—In the course of a tour, which I lately made through Germany, I visited the court of the Duke of Anhalt Dessau; one of the best and most revered sovereigns in Germany. As soon as his serene highness heard that my wife's name was *Manners*, he redoubled his kind attentions to us both, and enquired, with great eagerness, respecting the present state of the house of Rutland. He mentioned, that when he was in England, about fifty-four years ago, he received the greatest civilities from the celebrated Marquis of Granby; and, also, from his father, the Duke of Rutland; who, (as his highness observed) was called ‘the old man of the hill.’ The Marquis, however, was his particular friend, and used to lend him his horses, whenever he visited at Belvoir.—These, and many other circumstances, were detailed by the Duke, with expressions of sincere gratitude, and of the interest he has ever since taken in the prosperity of the Rutland family. I told him, that if ever he returned to England, he would find, that courteous hospitality is hereditary in the representatives of his old friend; and that he might admire in more than one Duchess

of Rutland, the characteristic beauty of our English ladies.—His highness replied, that an old man of seventy-six, has but little chance of ever revisiting Great Britain, however much he might wish it. But he requested, that I would present unto your grace, and to the Duchess, his sincere good wishes for your health and welfare, and that of the young Marquis; in which good wishes, Mrs. S. and I., may, perhaps, be permitted to unite. I have taken the liberty of bringing over a striking likeness of his highness, which I hope your grace will do me the honour to accept.* If you should think it worthy of occupying a place at Belvoir, I should recommend, that the inscription upon the frame should be in gilt letters, 'Leopold Frederick Francis, Duke of Anhalt Dessau, born 1740'; and below, 'the friend of John, Marquis of Granby.' Such a distinction, (which I should not fail to communicate) would particularly gratify the Duke; who is, in every point of view, entitled to consideration and respect.—I have the honour to be, my lord, your grace's very obedient humble servant,

Ham Common, near Richmond,

GEORGE SINCLAIR.

30 Dec. 1816."

Lady Frances Manners, the eldest daughter of the Marquis of Granby, born March 24, 1753, was married July 9, 1772, to George, Earl of Tyrconnel, by whom she had a son, still-born April 21, 1773. Being divorced by act of parliament in 1777, she re-married Oct. 28, of the same year, to the hon. Philip Leslie, second son of Alexander, Lord Newark, by whom she had one son.

CHARLES, Lord Roos, on the decease of his father, became Marquis of Granby, afterwards member for the University of Cambridge; and on the death of his grandfather, which was on the 29th of May, 1779, the fourth Duke. He raised a regiment of foot for the service of his country, when at war with America and France; was steward of the household; recorder of Grantham, Cambridge, and Scarborough; vice-president of the Middlesex, London, and Lock hospitals, and Welsh charities; lord lieutenant, and custos rotulorum

* This likeness of the Duke of Anhalt Nassau is hung in the Regent's Gallery, the above letter being pasted on the back.

of the county of Leicester; colonel of the Leicestershire militia; knight of the garter; and one of his majesty's most honourable privy council. In February, 1784, he was appointed lord lieutenant of Ireland; and by virtue of his office, was grand master of the most illustrious order of St. Patrick. He died, lord lieutenant, at Dublin, Oct. 24, 1787, in the thirty-fourth year of his age; and was buried at Bottesford, with his ancestors, the 25th of November following. He married Dec. 26, 1775, the Lady Mary Isabella Somerset, born Aug. 1, 1756, daughter to Charles Noel, fourth duke of Beaufort;* and by her had issue, four sons and two daughters; John Henry; Charles Somerset, born Oct. 24, 1780; Robert William, born Dec. 14, 1781; William Robert Albini, born June 1, 1783; Elizabeth Isabella, born Sept. 28, 1776; Katharine Mary, born April 29, 1779.

The following is an extract from the London Chronicle, Oct. 24, 1787.

“DUKE OF RUTLAND'S DEATH.”

“On sunday night, two messengers arrived in town with despatches from Mr. Hamilton, for Mr. Pitt and Lord Sydney, containing the melancholy intelligence of the death of his excellency, the Duke of Rutland, lord lieutenant of Ireland; the particulars of which are as follow :

His excellency, a day or two after his return to his residence in Phoenix Park, from his late tour through Ireland, complained of being feverish; and upon his physicians being consulted, their opinion was, that owing to the violent living, his grace was obliged to submit to, during an excursion of three months, together with hard riding, his blood was extremely heated. Let it too be added, that his grace travelled, frequently, seventy miles a day, on horseback, during his absence,

“On the 10th instant, eight days after the period of the tour afore-mentioned, his excellency's malady increased, so as to confine him to his chamber. The best skill was instantly called in, amongst whom, Dr. Quin, Mr. Neale the surgeon, and others of the faculty,

* Beaufort. Arms—Quarterly, France and England within a bordure compony, argent and azure.

are to be noticed. His disorder growing more violent, the Doctors Warren and Knox were sent to, and the latter gentleman was actually on his way to Holyhead, when the intelligence arrived.

“Skill, however, could have been of little avail. His excellency died last Wednesday, a little past nine in the evening. His body was opened early the next morning, when his liver appeared so much decayed and wasted, as to render his recovery impossible.

“During the Duke’s illness, among other friends who scarcely ever left his grace’s chamber or the ante-room, Mr. Finch, and Mr. Hamilton, his secretary, are to be mentioned.

“His grace of Rutland met his death with the most philosophic composure; he was sensible of his approaching end for many hours preceding his dissolution; he expressed a wish to see the Duchess, but added to Dr. Quin, ‘In point of time, it will be impossible, I must therefore be content to die, with her image before my mind’s eye.’

“A circumstance attending the above calamity, which is to be highly regretted, is, that her grace, the Duchess of Rutland, set out on Sunday morning, at twelve o’clock, from the Duchess of Beaufort’s, on her way to Holyhead, and proposed travelling night and day; and what adds to the mortification is, that although three couriers were on the road, with the unpleasant intelligence afore-mentioned, they all missed her grace, owing to her taking the Huntingdon road. A messenger was, however, despatched last night, by the Duchess of Beaufort, to bring her back.

“His excellency was appointed lord lieutenant of Ireland, on the 11th of February, 1784, and is the first viceroy to that kingdom, who ever died while holding the office. In point of state splendour, real power, and dignity, the lord lieutenant of Ireland, comes nearer to the grandeur and majesty of a king, than any viceroy in the universe. His grace’s popularity in Ireland will occasion a general concern throughout that kingdom.

“The Duke has been embalmed, and will lie in state for a certain time; after which, he will be brought to England, and be solemnly interred at Bottesford with his ancestry.”

His remains were afterwards removed to the mausoleum at Belvoir.

His grace’s eldest daughter, Lady Elizabeth Isabella, born Sept. 28, 1776, married Aug. 21, 1798, Richard Norman,

Esq. Lady Katharine Mary, born April 22, 1779, married Lord Forester, of Willey Park, county of Salop, June 16, 1800; and died May 1, 1829. Besides John Henry, (the present Duke,) Charles the fourth Duke, had two sons, Major-general Lord Charles Somerset, C. B. born Oct. 24, 1780; and Major-general Lord Robert William, C. B. and M. P. born Dec. 14, 1781.

JOHN HENRY, the present Duke, was born Jan. 4, 1778, and was under ten years of age, on the death of his father. He married April 22, 1799, Lady Elizabeth Howard,* fifth daughter of Frederick, fifth Earl of Carlisle. In 1813, Dec. 28, the Prince Regent left town with the intention of visiting the Duke at Belvoir Castle. His royal highness slept the first night at Hatfield, the seat of the Marquis of Salisbury.

On the following day,

“He proceeded on his journey, and reached Apthorpe, the seat of the Earl of Westmoreland, where he spent the day. At eight, the Prince sat down to a sumptuous entertainment, at which were present, the Duke of Rutland, Marquis of Exeter, Earls of Lonsdale, Cardigan, Winchilsea, and Carysfort, Sir S. and Mr. Fludyer, &c.

Dec. 30. His royal highness passed through Stamford at four in the afternoon, and was met at Bridge Casterton, by the Earl of Lonsdale's carriage. His royal highness dined at Cottesmore with a large party. The Prince continued at Cottesmore till Sunday Jan. 2, rode out every day, and was in excellent health and spirits. His royal highness received during his stay, an address from the corporation of Stamford, on the prosperous state of affairs, presented to him by a deputation from the body corporate.

“1814, Jan. 2. His royal highness left Cottesmore, and arrived at Belvoir Castle the same day. The Duke of Rutland's tenants and yeomen of the county, went out four miles to meet the Prince, and formed a procession in advance to the Castle. The number of persons assembled between Denton and Belvoir, was immense.

* Howard. Arms—Gules, on a bend between 6 cross crosslets fitchee argent, an escocheon or, charged with a demi-lion rampant, pierced through the mouth with an arrow, within a double tressure, flory, counterflory of the first with a mullet for a difference.

It consisted of horse and foot, with females of interesting appearance, conducted by brothers, mothers, and family connexions, wearing their best rustic attire, while others of higher rank in society appeared in more fashionable garb. They came with the design of drawing the Prince's carriage up the hill to the Castle, as a testimony of loyalty and respect. It was difficult to prevent the completion of their wishes, which was, however, denied, under the impression that accidents might have happened, injurious to the good folks themselves. The Prince was received by his grace of Rutland, amidst a royal salute from cannon on the battlements of the Castle. A shout of joy made by the spectators, increased the sound of the ordnance; at the same time, the royal standard was proudly displayed on the Staunton Tower. The Duke of Rutland, received the Prince Regent at the door of the Castle; but the key of Staunton Tower made of gold, and of exquisite workmanship, was delivered to the illustrious guest in the drawing-room, soon after his arrival, by the Rev. Dr. Staunton, by etiquette of the following order:—The chief strong hold of the Castle is an out-work defence, called Staunton Tower; the command of which is held by a family of that name, in the manor of Staunton, by tenure of castle guard, by which, they were anciently required to appear with soldiers for the defence of this strong post, in case of danger; or if required, to be called upon by the lord of the Castle. It has been the custom, when any of the royal family honoured Belvoir Castle with their presence, for the chief of the Staunton family personally to appear, and present the key of the strong hold to such distinguished personage. This ceremony was performed by the Rev. Doctor, by virtue of his tenure, with an appropriate speech, to which the Prince Regent returned a most gracious reply.

“Jan. 4. The day of festivity on occasion of the baptism of the infant Marquis, was also the birth-day of the Duke, and was ushered in, and marked accordingly. His royal highness rode again round the domains, and the Duke of York took the diversion of shooting. The infant was baptized at six o'clock in the evening, by the Archbishop of Canterbury, in the great gallery, in the presence of the whole of the nobility and gentry at the Castle, by the name of George John Frederick; the sponsors were the Prince Regent, and the Duke of York; and the duchess dowager of Rutland, proxy for the queen. The noble party soon after sat down to dinner. The health of the infant heir to the house of Rutland, was drank at the proposal of the Prince. The Duke of

Rutland returned thanks to the distinguished visitor with great feeling; and his royal highness in reply, assured the noble Lord, that he should never forget the respectful manner, in which he had been received at Belvoir Castle. The noble host then gave the health of the Prince, which was received with enthusiasm, and succeeded by a dignified reply. Mr. Douglas, the Duke's butler, entertained the tenantry with an oval cistern of punch, containing fifty gallons.

"Jan. 5. A deputation from the corporation of Leicester, consisting of William Walker, Esq. mayor, the recorder, (Mr. Sergeant Vaughan,) the four magistrates, the town-clerk, and the chamberlains attended by the mace-bearer, and other servants of the corporation, waited on the Prince Regent with an address. The deputation was ushered into his grace's splendid and magnificent library. The apartment selected to receive the address in, was the long gallery,* which had been recently fitted up for the reception of his royal highness, in a state of elegance, splendour, and magnificence, perhaps not to be surpassed in Europe. His grace the Duke of Rutland, did the corporation the honour of acting as master of the ceremonies, and introduced the deputation to his royal highness. The band of the Leicestershire militia, arranged on the staircase, and at the entrance of the gallery, played "God save the king," as the deputation passed. The address was delivered by the mayor into the hands of the recorder, by whom it was spoken to his royal highness, with a dignified respect and attention, and in a tone of manly feeling, most suitable to the occasion, and evidently producing an impression on the countenance of his royal highness most marked and gratifying. The Prince Regent immediately read his answer with a degree of spirit, and with a grace and affability peculiarly characteristic of his royal highness, which fascinated all those in whose presence it was delivered. His royal highness then conferred the honour of knight-hood on the mayor, (now Sir William Walker,) who kissed his royal highness' hand.

"His royal highness also received an address of congratulation, on the auspicious state of public affairs, from the corporation of Grantham; and both deputations afterwards partook of a handsome dinner provided by the Duke.

"Jan. 7. His royal highness, the Prince Regent, accompanied

* Now called the Regent's Gallery.

by the Duke of York, left Belvoir at two o'clock, for Burley, the seat of the Earl of Winchilsea, a few miles distant. The distinguished personages took leave of the noble Rutland family, evidently affected by the manner, in which they had been treated, expressing, at the same time, their high regard for the welfare of the family. Previously to leaving the Castle, the Prince Regent named one of the towers, the 'Regent's Tower,' in remembrance of his visit; and was pleased to signify his pleasure, that a bust of himself should be placed in the centre. ... The Duke of Rutland had the misfortune to lose the young hope of his noble house; the child dying, June 15, 1814." (Nichols' Leicest. v. 1, p. 2, p. 128—130.)

We now approach a period of time marked by an event, which, calamitous as it undoubtedly was, might, but for an over-ruling Providence, have proved still more awfully overwhelming in its consequences. Soon after his grace, the present Duke, had attained his majority, he proceeded to realise the splendid design, for which ample preparations had been making during his minority, of rebuilding Belvoir Castle. The work continued in progress from 1801 to 1816, when the S. W. and S. E. fronts were completed; and the grand staircase, and a picture gallery, in the N. W. front, were nearly finished. On Saturday morning, Oct, 26, 1816, between two and three o'clock, a fire commenced, the origin of which is to this day unexplained, though the most searching investigation was employed. His Grace and the Duchess were at Cheveley Park; but five of the children with a proportionate number of domestics were in the Castle. Through the active exertions of Sir John Thoroton, as I understand, the children were immediately placed in safety: and the most strenuous efforts used to stem the progress of the flames. The whole of the N. E. and N. W. fronts were consumed: and it would appear, that the bricking up of the door leading into the Regent's gallery, from the grand staircase, alone prevented the extension of the destructive

element to that side of the Castle. The grand staircase being formed of stone, in which there was a large proportion of lime, crumbled with the heat into powder. The loss occasioned by this fearful event, was, in some instances, irreparable. A Castle may be rebuilt, but valuable works of art can never be replaced. The following list of pictures consumed in the fire, with the valuation of an eminent person, officially employed on the occasion, will illustrate in some measure, the irremediable destruction in the latter respect.

Mr. Rising's value of Pictures burnt at the fire at Belvoir Castle, Oct. 26, 1816.

I.—Sir Joshua Reynolds' Pictures :

SUBJECT.	Original Cost.		Value insured at
	£.	s.	£.
The Nativity	1200	0	1400
The Infant Jupiter, in London, at Mr. Rising's, when insurance was made.....	105	0	not insured
An Old Man Reading a Ballad.....	31	10	100
The Calling of Samuel	105	0	100
A Venetian Boy.....	50	0	100
The Duchess of Rutland	210	0	200
The Duke of Rutland	210	0	200
Lords Charles, Robert, and William Manners, with a Spaniel Dog.....	210	0	100
Lord Granby, Lady Elizabeth, and Lady Catharine Manners	210	0	100
Lord Chatham	210	0	100
The Marquis of Granby, Hussar and Horse	210	0	300
Lady Granby	105	0	100
Head of Lord Granby	31	10	not insured
The Duchess of Beaufort	210	0	200
Marquis of Lothian	31	10	50
Lord Mansfield	52	10	100

General Oglethorpe	52 10	50
Sir Joshua's own Portrait	31 10	100
Kitty Fisher	52 10	100
	<hr/>	<hr/>
	£3318 10	3400
Deduct Infant Jupiter.....£105 0		<hr/>
——— Head of Lord Granby... 31 10	<hr/>	
	136 10	
	<hr/>	
Insured at	£ 3400	£3182 0
Original cost..	3182	<hr/>
	<hr/>	
	£ 218	
	<hr/>	

The picture of *the Nativity* mentioned first in the above list, was painted as the central piece for the stained glass window in New College, Oxford; the value of which has been estimated at three thousand guineas.

II.—A catalogue of all the pictures burnt at Belvoir Castle, inclusive of those mentioned in the above list, with Mr. Rising's valuation :

THE SALOON.

SUBJECT.	MASTERS.	Mr. Rising's Value Value, Insured Guineas. at £.
The Nativity,.....	Sir J. Reynolds,.....	3000 1400
Holy Family,	Cignani,	60
Earl of Pembroke,	Mytens,	60
Lord Chaworth,.....	Van Dyck,	200 150
Portrait of a Lady and Gentle- man in conversation, (whole length, with a view of Ant- werp in the back ground,...	Frank Hals,	100
Half length of a Female,	ditto,	30
Whole length (kit-kat size) of a Boy with a Stick in his Hand,		15
The Assumption of the Virgin, Carlo Maratti,		200

Interior of a Church,	P. de Nefs,.....	40	30
Interior—Candlelight,	ditto,	50	30
Friars Asleep,		35	
Descent from the Cross, (small)	Rembrandt,	100	100
Boys Bathing,	Rysbrach,	35	30

REGENT'S DRESSING ROOM.

Sir Joshua Reynolds, by	Himself,.....	100	100
Kitty Fisher,	Sir J. Reynolds,.....	150	100
The Bard,	ditto,	100	100
Samuel,	ditto,	150	100
Charles, fourth Duke of Rutland, in crayons,	Hamilton,	5	
Mary Isabella, Duchess of Rutland, in water colours,.....	Plymer,	5	
Marquis of Lothian,	Sir J. Reynolds,.....	30	50
Portraits of Lords Charles, Robert, and William Manners, with a Spaniel Dog,...	ditto,	200	200
Portraits of Lord Granby, Lady Elizabeth and Lady Catharine Manners,	ditto,	200	200
A Venetian Boy,	ditto,	100	100
Head of Lord Granby,	ditto,	30	100
Lady Granby,	ditto,	100	100
General Oglethorpe,	ditto,	60	50
Pope Innocent X.,.....	Velasquez,	150	50
Bacchus Sleeping,	Lanfranco,	50	
Saint John,	Peters,	25	
Sir Isaac Newton		14	
Lord Mansfield	Sir J. Reynolds	50	100

REGENT'S BED ROOM.

Two large Pictures of the two separate Actions fought by Lord Rodney in the West Indies :—Lord Robt. Manners' Ship, the Resolution, having attacked two French men of war, when (in the latter engagement) he lost his life,	Serres,	200	
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BELVOIR CASTLE.

131

Lord Robert Manners	Dance,	150	100
Nymphs breaking Cupid's Bow, Angelica	Kauffman,	35	50
An Insulated Palace		10	
Country Girl	Peters,	50	100
Landscape,.....		5	
Shipping,	Elliott,	2	
Ditto,.....	ditto,	2	
Ditto,.....	Serres,	5	
Ditto,.....	ditto, ..	5	
Lord G. H. Cavendish	Battoni,	20	

MUSIC ROOM.

Madame de la Valliere, from a painting by Le Brun,	Peters,	10	
Marquis of Granby, Hussar, and Horse,	Sir J. Reynolds,	200	300
Brecknock, the Irishman,		5	
Duchess of Beaufort,.....	Sir J. Reynolds,.....	200	200
Lord Chatham,	ditto,	200	100
Lord Granby, (whole length)...	Hamilton,	50	50
Cleopatra dissolving the Pearl,	Carlo Maratti,	35	
A large Picture of Charles I. on Horseback, after Van Dyck,	Old Stone,.....	150	100
Lord Robert Sutton,	Ramsay,.....	20	
Six small Portraits of the Noel Family,			
The Portraits of Pope, Wy- cherley, and Gay,		15	
Chesnut Horse, Asparagus, ...	Garrard,.....	5	
John Notzel, the Marquis of Granby's Hussar,.....	Brown,	20	
The great Lord Chatham,.....	Hoare,	100	100

OLD BREAKFAST ROOM.

Dogs and Ducks,		60	
Dogs and Bitterns,		60	
Three-quarter Landscape,.....	D'Etiva,	40	
Virgin, Child, and St. John, ...	Van Dyck,	25	
Ditto,	ditto,	10	

Samson and Delilah,	Lucca Jardona,	30	
Female Portrait,	Titian,	30	100
The Monster, (in London at Mr. Rising's, when the best pictures were insured at the Castle,).....	Salvator Rosa,	1000	
The Maid of Orleans,	Rubens,	60	150
A Sheep's Head,	Berghem,	15	30
Gamester, ..	M. A. Caravaggio ...	150	50

OLD DRAWING ROOM.

The Preparation of the Passover, Poussin,	350	350
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DUKE'S OLD DRESSING ROOM.

William de Albin and his Three Daughters,	West,	150	
Lord Arundel and his Son, copy by Dobson from Van Dyck, Dobson,		30	
Head of an Engraver,		80	50
Friar,	Zrucchero,	50	30
Lord Robert Manners,	Dance,	100	100
Cottage and Figures,	Van der Velde	40	20
		<hr/>	<hr/>
		Guins. 10748	£5580

An interesting memorial of his grace's feelings on the occasion of the fire, is embodied in a document placed in one of the foundation stones of the centre tower in the north-east front, and is here presented to the reader.

“Belvoir Castle, 10th March, 1817.

On Good Friday, A. D. 1801, we commenced pulling down the south-west front of Belvoir Castle, next to the court yard. The work of rebuilding continued progressive till the year 1816, when the south-west and south-east fronts were completed; and the grand staircase and a picture gallery, in the north-west front, were nearly finished.

On Saturday morning, October 26, 1816, between two and three o'clock, the Castle was visited by a most awful, destructive,

and alarming fire; which, for a considerable time, appeared to defy the persevering efforts of my numerous friends of all ranks and classes, who gave their prompt and zealous assistance on the occasion. By the blessing of Providence, their manly exertions were at length crowned with success; and the south-west and south-east fronts were preserved perfect and entire. The principal part of the plate, and more than one-half of the collection of pictures were saved; and a mercy of still greater value and importance was bestowed on the Duchess and me, (then absent at Cheveley Park,) in the preservation of our five dear children, and of the whole family in the Castle. So true is it, that even in his just chastisements, an Almighty God is merciful, and that his severest dispensations possess sources of comfort to the mind of a christian! It is with a due sense of the divine goodness, and with a proper gratitude for the mercy of God, that I recommence on this day, the rebuilding of the north-west and north-east fronts of Belvoir Castle, (which were totally destroyed by the fire,) having committed the superintendence of the building to the Rev. Sir John Thoroton, knight, assisted by Mr. Thomas Turner, as clerk of the works;—fully confiding in their ability to temper splendour with prudence, and comfort with economy, but more particularly conscious that

‘Except the Lord build the house
Their labour is but lost that build it,’

RUTLAND.

This was put in a glass bottle, and placed in one of the foundation stones of the centre tower in the north-east front.”

The following is also a duplicate connected with the interesting event of laying the foundation stone of the centre tower, in the north-east front.

“Belvoir Castle, 10th March, 1817.

The money contained in this glass was deposited by the following persons :

JOHN HENRY, DUKE OF RUTLAND.
ELIZABETH, DUCHESS OF RUTLAND.
CHARLES CECIL JOHN, MARQUIS OF GRANBY.
LADY ELIZABETH MANNERS.

LADY EMMELINE MANNERS.
 LADY KATHARINE MANNERS.
 LADY ADELIZA MANNERS.
 MARY ISABELLA, DUCHESS DOWAGER OF RUTLAND.
 LORD CHARLES SOMERSET MANNERS.
 LORD ROBERT MANNERS.
 LADY ELIZABETH NORMAN.
 LADY KATHARINE WELD FORESTER.
 RICHARD NORMAN, ESQUIRE.
 CECIL WELD FORESTER, ESQUIRE.
 THE REV. SIR JOHN THOROTON, KNIGHT.
 SARAH GOODING, GOVERNESS.

Part of the Duke of Rutland's establishment: James Eaton, land steward; Thomas Turner, clerk of the works; John Fletcher, clerk in the land steward's office; Matthew Pound, woodman; Thomas Lack, gardener; William Watts, her grace's farm bailiff; John Elson, his grace's farm bailiff; John Walter, domestic upholsterer; Ann Keeling, housekeeper; Sarah Allan, her grace's waiting woman; Margaret Griffiths, nurse to the young ladies; Sarah Gittoes, Lord Granby's nurse; Mary Harley, Lady Elizabeth's maid; John Halse, valet to the Duke; James Akerman, groom; Nathaniel Jones, cook; Edward Moore, foreman of the masons.

Amount of coin deposited £1. 12s. in half-crowns, shillings, and sixpences: viz. two half-crowns, twenty-five shillings, and four sixpences, all in new coin."

A far more overwhelming loss was experienced by his grace, in the death of ONE, who was the pride and ornament of his renovated Castle, and of whom there are preserved in almost every room, some affecting memorials of her beauty, talents, and accomplishments, and of his grace's devoted attachment. The following document, which was printed and extensively circulated among his grace's tenants, expresses in appropriate language, the character of the late Duchess of Rutland:

"Her grace was the second daughter of Frederick, Earl of Carlisle; she was born Nov. 13, 1780, and married to John Henry,

fifth Duke of Rutland, April 22, 1799, and died Nov. 29, 1825. The immediate cause of her grace's death, was an obstruction in the bowels, which resisted all the remedies employed for its removal. For a few weeks previous to her death, she had occasionally complained of a slight pain; but it was her general habit to treat with indifference, any indisposition with which she was herself affected; and no individual about her had the most remote idea that she was seriously unwell, till her malady had made considerable progress.

"On Friday, three days before her death, she was gay and cheerful in the midst of her family, and busily engaged in her usual occupation. She rode on horseback over her extensive farm and plantations, and viewed some fat stock intended for exhibition at Smithfield. On her return from riding, she walked to her dairy and garden, and dined as usual with her family on that day, and on Saturday. On retiring to her children's apartment on Saturday evening, she for the first time complained of being seriously ill. Expresses were sent immediately for physicians from Grantham, Leicester, and Nottingham, and also to London, for Sir Henry Hallford; but alas! in vain. When Sir Henry arrived, the sufferings of the Duchess, which had been acute during thirty hours, had subsided into a complete prostration of strength, which ebbed away in a very rapid and remarkable manner.

"The Duchess of Rutland has left seven affectionate children, three sons and four daughters, to the care of an afflicted father, whose cruel fate it is to deplore the loss of a companion, who after more than twenty-six years of wedded happiness, and of increasing admiration on his part, has been snatched from him, while yet in the prime of life, in the meridian of beauty, and in the possession of a mind, whose comprehensive faculties were daily more and more developing themselves.

"In this distinguished lady were united the attractive softness of the most perfect grace and beauty, with a vigour of understanding, and a clearness of intellect, seldom equalled in either sex. Her taste was pure and refined; she excelled in every elegant female accomplishment; and by her own spontaneous efforts, in the midst of gaiety and pleasure, had stored her mind with much solid knowledge. Her piety was fervent, simple, and unaffected; her mind was early imbued with a deep sense of religion, which was confirmed by reflection, even in the joyous days of youthful happiness. In her, this feeling was not (as is often the case) the

offspring of misfortune or suffering, but it enabled her to bear the heavy afflictions, by which her early wedded life was chequered, with a resignation and patient fortitude, rarely to be found in a youthful female mind; and derived only from an unbounded confidence in the wisdom and mercy of an all-seeing Providence.

“She lost four children, three sons and one daughter; the latter was particularly dear to her, as her first-born child, and the former were successively objects of her pride and hope, as heirs of an illustrious house. The effect of several dangerous illnesses destroyed the comforts and active enjoyments of some years of her life, though they did not at all affect her patience and magnanimity.

“She was the idol of that domestic circle, which was the joy and pride of her heart. Unostentatious, but persevering in her efforts to improve the whole country around her, she gradually and imperceptibly accomplished her well-formed plans, by a judicious application of the ample means, which, the indulgence of the kindest and most affectionate husband, placed at her disposal.

“By her good management his estates were improved, and the surrounding villages embellished; and while her general views were enlarged and magnificent, she did not disdain to interest herself in the most minute details, that could improve the habits, or increase the comforts of the poorest cottager. Her grace was a successful practical farmer, upon a large scale, and her exertions were rewarded by several prizes and medals from the societies, for the encouragement of planting and agriculture. She was particularly accurate in the economy of her farm, and made it not only an object of amusement to herself, but of beneficial example to others. To those who remember this country twenty years ago, it may be said of this distinguished lady, ‘*Si monumentum quæris, circumspice.*’ While occupied in pursuits like these, and in personally superintending the education of her children, her active and capacious mind embraced a wider range. Belvoir Castle will long remain a splendid monument of her taste in architecture; and there exist many of her designs and plans, in progress, and in speculation, which would do credit to a professional artist. About eight years ago, she had completed in detail, very beautiful designs for an entrance to Hyde Park corner, and for the embellishment of the parks. Her taste and talent suggested and directed the designs for the proposed quay, on the north bank of the river Thames; and she entered with ardour and

enthusiasm into various plans for the improvement of London and Westminster. The elevation of York-house, now in progress, was the production of her grace's taste; and the plans, even to the most minute particulars, were formed under her immediate direction. But above all, she had devoted much time, and taken great pains in the formation of a plan for a royal palace, suited to a sovereign of the British empire, and which, it was proposed to place in a situation, uniting all the advantages of health, convenience, and magnificence. These are subjects sufficient to occupy the life of a professional man; but it is the remarkable feature in the character of this extraordinary woman, that while she was engaged in these various, and often laborious occupations, she would have appeared to a common observer, to be absorbed in the enjoyment of the gay and brilliant pleasures of that distinguished circle, of which she was herself the brightest ornament.

"England may boast of women of dazzling beauty—of women possessing great taste for the arts—and of many a fond mother, occupied in superintending the education of her children. But qualities so various, never met together in any individual, till they were united in the person of the lovely, and ever to be lamented Duchess of Rutland.

"Her benevolence was unostentatious; her heart warm and affectionate; her manner somewhat diffident to strangers; but to those, who had the pleasure to enjoy her intimacy, they were perfectly fascinating.

"A disconsolate family will for ever deplore her untimely death; a wide circle of friends will be deprived of its brightest ornament, and the country at large will have reason to regret the loss of that public spirit, and of those varied talents, which were beginning to attract general attention."

THE FUNERAL OF HER GRACE THE DUCHESS OF RUTLAND.

The following extracted from the Journals of the period, gives an accurate description of this mournfully interesting ceremony, and of the extensive sympathy, which was manifested by persons of all classes, on the occasion,

"The interment of the remains of this much-regretted lady took place on Friday last, in the Cemetery, at Bottesford Church, which for centuries has been the burying place of that illustrious

family of which her grace was so bright an ornament. At an early hour crowds of foot and horse-men began to collect in the vicinity of the Castle, along the line of road on which the procession was to pass, and at the village of Bottesford: almost every individual of the numerous assemblage was either attired in black, or exhibited some attempt at mourning: one feeling seemed universal—a desire to seize this last opportunity of testifying the reverential affection in which the deceased was so generally held. In viewing the proud towers of Belvoir, which the Duchess had been so instrumental in creating—in taking a retrospective glance at the splendid hospitalities that had cheered its walls, in which even princes were participators—and in reflecting that she who so long presided over this scene of earthly grandeur had quitted it for ever, and was about to be consigned to ‘the house appointed for all living,’—the contemplative mind was furnished with an instance of the frailty of human dependencies beyond measure impressive!

The Duke of Rutland left the Castle at nine o'clock for the Rev. C. R. Thoroton's, at Bottesford, there to await the coming of the funeral cortege. The nobility and gentry who had intended sending carriages, found on enquiry, that, as it was strictly considered a private funeral, the attendances of their equipages would be dispensed with.

As the Castle clock struck eleven, a signal was given from one of the towers, and the procession set out in the following order:

The superintendent of the Duke's woods, plantations, and pleasure grounds,
and the bailiff of her grace's extensive farm,
At the head of one hundred and thirty-six of the Duke's principal tenants of
the neighbourhood, two abreast, on horseback, dressed in black, with silk
hatbands and gloves.

The undertaker, on horseback.

Two mutes, on horseback, carrying staves covered with black.

Six attendants on horseback.

Two mutes carrying staves.

Plume of feathers, with the escutcheon of the deceased, borne by a person on
foot.

Her grace's favourite white mare, caparisoned in black, led between the two
grooms who usually attended her grace when she rode out.

Her grace's coronet, on a scarlet cushion, borne by the house-steward, on a
black state horse properly decorated.

THE HEARSE,

Drawn by six black horses, driven by her grace's coachman and postillion, with
the family arms richly emblazoned, and four pages on each side on foot,
bearing staves tipped with silver.

Three mourning coaches and six, and four mourning coaches and four, properly decorated with feathers and escutcheons, and two attending pages in mourning on foot to each coach.

The first coach contained the Earl of Carlisle, his two brothers, the hon. Wm. and Henry Howard, and Andrew Drummond, Esq.

Second coach, Lord Chas. S. Manners, Lord Robt. Manners, William Sloane Stanley, Esq., Rd. Norman, Esq., and W. F. French, Esq.

Third coach, physician, apothecary, solicitors, and steward.

Fourth coach, six upper men servants.

Fifth coach, six other men servants.

Sixth coach, five upper women servants.

Seventh coach, five other women servants, and nurse.

The Duke's second coachman, and two grooms as out-riders, attendant upon the late Duchess' own carriage (empty), drawn by six black horses; with coachman, postillion, and two footmen.

Ten other servants of the establishment, in deep mourning, on horseback.

Numerous clergymen and gentlemen of the neighbourhood, including the Rev. Dr. Etough, Minister of Croxton Kerrial, and Major Hall, of Shelton Hall.

The cavalcade moved at a slow rate from the Castle, and presented a display of funeral pomp of the most imposing description. The bells from the neighbouring churches tolled their notes of wild solemnity, and the profound melancholy of the occasion was not a little heightened by the deep gloom and lowering aspect of the day. In consequence of the indifferent state of the direct road, the circuitous route by Redmile and Elton was adopted. The procession occupied in its progress three hours and a half, arriving at Bottesford at half-past two o'clock.

The tenants on horseback then arranged themselves on each side of the road leading to the rectory, and the hearse and mourning-coaches drew in upon the lawn in front of the rectory-house, to which, the Duke, accompanied by the Rev. Charles Roos Thoroton, rector of Bottesford, and domestic chaplain to his grace, had, a short time before the procession left the Castle, gone privately in his grace's chariot. A pause took place, to give time for the horsemen to dismount, and for a walking procession to be marshalled.

Within the church, the pulpit and reading-desk had been hung with black cloth in Roman draperies, with the family arms emblazoned on a white satin ground. His grace's pew and the rector's, were ornamented in a similar manner.

From the house of Mr. Thoroton to the church porch, a passage was formed by the tenantry, who from being closely linked together kept off all pressure from the many thousands who were

congregated together. Up this avenue the funeral train, after a delay of half an hour, proceeded.

Beadsmen, in black cloaks and staves.
 The Rev. C. R. Thoroton, in his robes.
 The curate of Bottesford, the Rev. G. Lawton.
 Person bearing the coronet and cushion.
 Physician and apothecary.

THE COFFIN,

Carried by eight bearers, and protected by five mutes or attendants with truncheons and staves on each side.

The pall-bearers were, the Hon. Henry Howard, Andrew Drummond, Esq., Lord Chas. S. Manners, Lord Robert Manners, W. S. Stanley, Esq., and Richard Norman, Esq.

THE DUKE, as chief mourner,

Supported by the Earl of Carlisle and the Hon. Wm. Howard.

Mr. Pound, tutor to the Marquis of Granby.

— Halse, Esq., R. Eaton, Esq., medical attendants, solicitors, Mr. Turner, &c. &c.

Servants, &c., of the establishment.

The coffin, on which was a brass plate with the arms and supporters engraved, had the following inscription :

“ Elizabeth, Duchess of Rutland,

“ Second daughter of Frederick, Earl of Carlisle, K. G.

“ Born 13th November, 1780,

“ Died 29th November, 1825,”

The coffin was placed in the centre of the aisle, on an elevated platform: it was covered with the richest crimson velvet, and highly decorated with gilt ornaments: the coronet was laid at the head. The service commenced with an anthem, sung by the choir, assisted by several professional gentlemen. The Rev. C. R. Thoroton read the beautiful ritual for the dead, but his agitation frequently rendered parts of it inaudible. Previously to removing the coffin into the vault, Pope's sublime composition '*Vital Spark*,' was given with fine effect.—The minister descended from the reading desk, and concluded the service within the tomb. It was distressing to witness the deep grief of the mourners, and the spectators were affected in no ordinary degree.—The Duke evidently made an effort to repress his feelings, and for some time joined in the responses, but ere half the ceremony was ended he closed the book, and gave way to uncontrolled emotion.—It was not without difficulty the females were conveyed out of the vault, after taking a last view of the coffin: their sorrow indeed seemed that of the heart, and excited the greatest sympathy.

Those who had formed a part in the procession returned to the rectory, and the tenants again mounted guard until the various noble and distinguished personages had departed."

The Duchess Dowager of Rutland died 1st Sept., 1831. Though her grace had reached a period of life longer than is usually allotted to man, no symptoms of approaching dissolution manifested themselves until a few days previous. During the latter end of August, she was seized with a paralytic stroke, which terminated fatally in the presence of his grace the Duke of Rutland, Lord Charles and Lord Robert Manners, at her house in Sackville-street, London. Her remains were removed on the following Wednesday, Sept. 7th, for interment in the mausoleum, at Belvoir. The cavalcade consisted of twelve horsemen in black cloaks; a plateau of feathers; her grace's coronet borne by a page on horseback; a hearse and six containing the coffin, which was lined with white satin, and covered with crimson velvet. The armorial bearings of the Rutland and Somerset families, were superbly emblazoned on the plate, which had also the following inscription:—"Mary Isabella, Duchess Dowager of Rutland, daughter of Charles, fourth Duke of Beaufort, and relict of Charles, fourth Duke of Rutland, K. G., died Sept. 1st, 1831, aged 75." Two mourning coaches and six, her grace's private carriage, followed by the equipages of the Duke of Rutland, the Speaker of the House of Commons, the Earl and Countess of Chesterfield, Dowager Countess of Clare, Lady Elizabeth Talbot, Lord Forester, Earl Jermyn, Hon. Robert Smith, M. P., Hon. Colonel Anson, Hon. General Phipps, and other relatives and connexions of the noble deceased. On Saturday, the remains of her grace reached their destination at Belvoir Castle.

"The tenantry of the Duke to the number of one hundred and forty-two, preceded by the steward on horseback, met the procession at Harlaxton inn, whence it proceeded to the Castle. The

splendid guard-chamber of this princely mansion was partially hung with black cloth, and adorned with escutcheons of the family arms beautifully emblazoned : the crimson velvet coffin was placed on a bier covered with black cloth, with a rich black velvet pall, escutcheons, and plumes of feathers ; the coronet being placed on a pedestal at the head of the corpse. In this state it remained until Monday morning, when the funeral took place, at ten o'clock, as privately as the exalted rank of the noble deceased would admit of. The procession was as follows :

Eighteen of the Duke of Rutland's establishment, in black cloaks,
two and two.

Two mutes on horseback.

Coronet, borne as in London.

Two pages.—Two mutes.

The Rev. C. R. Thoroton, and the Rev. W. Selwyn, in their gowns.

THE HEARSE, attended by pages.

Mourning coach.

Her grace's coach and four.

The Duke of Rutland's coach and four.

The rear was brought up by a number of his grace's servants in black liveries.

The mourners were

The Duke of Rutland and Lord Charles Manners.

Lord Robert Manners and the Marquis of Granby.

Lord Forester and R. Norman, Esq.

Rev. C. Norman and G. Norman, Esq.

James Norman, Esq. and T. H. Mortimer, Esq.,

Two of her grace's female attendants.

Her grace's butler and his grace's house steward.

In the above order the funeral reached the mausoleum, where the obsequies were performed by the Duke's chaplain."

The Duchess Dowager had been for many years, one of the most beautiful and graceful women of the high circle in which she moved. She had claims, however, upon our respect of a far more valuable, and durable, if less brilliant kind. Her memory is still cherished in the neighbourhood of Belvoir Castle, for an affability of manner to her inferiors, and real kindness of disposition to all, which are not always co-existent with attractions, which render their possessor the admired idol of a courtly circle.

The affectionate terms upon which the Duke of Rutland

has always lived with his brothers, rendered another breach in the family circle sufficiently painful, though naturally less so, than in the loss of the Duchess. Lord Robert Manners, the youngest brother, had for a considerable time been subject to inconvenience, often of a distressing character, from obstructed digestion. On the morning of Saturday, Nov. 14, 1835, alarming symptoms had taken place; and after enduring with great fortitude intense sufferings, during the whole of the day and succeeding night, he died on Sunday about four o'clock in the afternoon, universally regretted by those, who had the honour of his acquaintance, for his unaffected and amiable deportment.

During the last week of November, 1839, Belvoir Castle was the scene of magnificent hospitality, in honour of the Queen Dowager. Her progress from Gopsal, the seat of Earl Howe, through Leicester, Melton Mowbray, and Waltham, was attended with every circumstance of loyal rejoicing. But in the words of an eye-witness.

“One of the most interesting displays of popular feeling was yet in reserve. Upwards of seven hundred horsemen, consisting of the gentry and yeomanry of the neighbourhood, were assembled in Croxton Park, awaiting the arrival of her majesty. At the gate-entrance of the park, were assembled the park-keepers of his grace the Duke of Rutland, in their dress liveries, ready to receive her majesty, on her arrival at the park. The whole of the gentlemen of the Belvoir Hunt, in scarlet, headed by Lord Forester, the master of the Belvoir hounds, having been hunting in the neighbourhood, joined the group, and, with the whipper-in, formed a peculiar and striking feature in the crowd. They conducted her majesty across the park, followed by the numerous carriages of the neighbouring gentry, and flanked by the splendid cavalcade of horsemen, of which a troop of the Leicestershire* yeomanry formed a part, who had previously formed in lines, so that her majesty might pass between them. The cortege proceeded along

* A troop of the Leicestershire yeomanry headed by Sir G. Palmer, Bart., and E. B. Hartopp, Esq., escorted her majesty from Melton to Belvoir.

the private road, which crosses Blackberry Hill, and proceeded over the Knipton reservoir to the Castle. On the royal visitor reaching the grand entrance, the band of the Duke of Rutland, who were in attendance in the guard-room, immediately struck up "God save the queen." All the attendants in the Castle, were stationed at the entrance, to receive queen Adelaide, and her suite; and at the foot of the principal staircase, her majesty was received by his grace the Duke of Rutland, and Lady Adeliza Manners, accompanied by the family and household then in the Castle, amongst whom were noticed Lord and Lady Jermyn, Mr. Andrew, and Lady Elizabeth Drummond, Lord Forester, Mr. and Lady Elizabeth Norman, Lord C. Manners, Lord and Lady Barrington, the hon. Stuart Wortley, the Rev. C. R. Thoroton, the Duke's chaplain, &c. His grace conducted his royal guest, followed by the noblemen and gentlemen of her majesty's suite, to the grand saloon.

"When her majesty alighted, a royal salute of twenty-one guns was fired from the bastion, of the Castle, and the royal standard floated from the Regent's Tower. The day was unusually favourable for the time of the year, and the autumnal tints, which still lingered on the noble woods around the Castle, enhanced the effect of a spectacle, which realized the imaginings of old romance.

"The royal dinner table on Monday, was decked with a magnificent service of silver plate; covers were laid for thirty; and the dinner party consisted of her majesty the Queen Dowager, his grace the Duke of Rutland, the Marquis of Exeter, the Earl Howe and Lady Georgiana Curzon, the Earl and Countess of Denbigh, Lady Mary Fielding, Sir Horace Seymour, and Lady Clinton, the hon. Miss Mitchell, Miss Hudson, Lord Adolphus Fitzclarence, Lord Burghersh, the Rev. R. C. Wood, (her majesty's chaplain) Lord and Lady Jermyn, Mr. A. and Lady Elizabeth Drummond, Lord Forester, Mr. and Lady Elizabeth Norman, Lord C. Manners, Lord and Lady Barrington, the hon. Stuart and Lady Emmeline Wortley, the Rev. C. R. Thoroton, Sir George Palmer, E. B. Hartopp, Esq., and Mr. Staunton.

"During the dinner, the band played a military piece: 'The Roast Beef of Old England,' a tune which is the usual accompaniment of a dinner party at the Castle, and a favourite quick step, of which her majesty is said to be very fond. There was, also, suitable rural music, the whole of which was under the direction of Mr. Nicholson, the master of the Duke's band.

“The detachment of yeomanry, who accompanied her majesty from Melton to Belvoir, were entertained for the night at the Belvoir inn, at the expense of his grace, in a style of liberality, which corresponded with all the arrangements at the Castle. It was intended, that this detachment should have remained in attendance on the queen until Friday, and provision was made by his grace, for their entertainment: but her majesty having expressed her wish to leave Belvoir privately, the detachment left on Tuesday afternoon.

“On Tuesday morning, her majesty attended prayers in the chapel of the Castle, at half-past nine o'clock—a duty in the performance of which, her majesty is very regular—and at which, she expressed her royal pleasure that the household should be present. Between ten and eleven o'clock in the morning, the various guests in the Castle assembled to breakfast. The queen then proceeded to hear the band play, and listened with much pleased attention to a favourite air, from Lord Burghersh's popular opera of Fedra, which her majesty particularly requested, should be played twice over. The band was stationed in the guard-room, and the selection consisted principally of pieces from Lucia di Lammermoor. In the course of the day her majesty, attended by his grace, the Earl Howe, the Earl of Denbigh, and a numerous suite, rode over the grounds adjacent to the Castle.

“On Wednesday morning, after the usual attendance at prayers, her majesty accompanied by a numerous suite, proceeded to witness the enlivening sport of the chase. The hounds under the care of Mr. Goosey, the huntsman, met on the Castle slope, and a most numerous field assembled to do honour to the royal presence. There were at least four hundred horsemen in the field, many of whom came from a considerable distance to be present at the meeting. The queen who is distinguished as a horsewoman, was mounted on a splendid chesnut horse. Several ladies, visitors at the Castle, proceeded in carriages to view the sport. Lady Georgiana Curzon, the hon. Miss Mitchell and Lady Mary Fielding, accompanied the queen on horseback. A fox was speedily found on the Knipton side of the Castle, and took nearly an entire circle round it; he gave them a most excellent run for some time, and ultimately saved his life, by running into a covert, where they got on a second fox, no doubt to the great delight of the old one. Nearly the whole of the run was seen from the Castle, and a most gratifying sight it was to those visitors on the terrace, who were

not disposed to encounter the 'dangers by flood and field.' The country was very heavy, and considering the state it was in, the pace at times was good. It was seen from the Castle towers that a gentleman on a grey horse led, nearly the whole distance, who, it was afterwards heard, was Lord Macdonald.

"The dinner party on Wednesday was the same as on Tuesday, with the exception of Lord Alford, who arrived on a visit to the Castle in the morning. The dinner was served on a magnificent service of frosted silver, called the marine service, from the character of its devices; it being ornamented with every variety of fish, figures of most of the marine deities, and other monsters of the deep.

"On Thursday, her majesty visited the splendid gothic residence, now in progress, of Gregory Gregory, Esq. The dinner party consisted of the same distinguished persons as on the previous day, with the addition of his royal highness the Duke of Cambridge, and Prince George of Cambridge.

"Each day the visitors assembled for dinner in the regent's gallery, and proceeded thence through the picture gallery to the dining room. Her majesty was led to table by his grace, the Duke of Rutland, who was dressed in full uniform as lord lieutenant of the county, and most of the other gentlemen were attired in scarlet coats. The dessert on Tuesday was served on a splendid service of china in purple and gold, of which his grace is particularly fond. It was presented to him by the late lamented duchess, shortly before her death, and was intended as a birth-day gift. Her grace did not live to see it used. The dinner was usually served at a quarter past seven o'clock, and the Castle doors were closed regularly every night at eleven o'clock: early hours and extreme regularity being the order of the day at Belvoir Castle. Prayers were duly read in the chapel at half-past nine o'clock every morning during her majesty's stay, and the Duke's band played a military air at a quarter past ten o'clock, marching round the Castle.

"On Wednesday after the hunt, and when her majesty had partaken of luncheon, she visited the entire establishment of the Castle, inspecting the cellars, which were lighted up for the occasion; the kitchens, offices, &c. Her majesty expressed in terms of great eulogy, her admiration at the excellence of all the arrangements, and the perfect order, that prevailed throughout the Castle." (Leicester Journal.)

Her majesty left Belvoir Castle on Friday morning ; and on this occasion, refreshments were provided for upwards of five hundred persons. It was her majesty's wish, that her journey should be entirely private, and unattended with any parade whatever. During her stay at Belvoir, one or two municipal bodies, and many other persons, were desirous of testifying their respect for her majesty by the presentation of addresses ; which, with the sound judgment for which she is characterised, she declined ; though pleased with the compliment intended her. On Friday, her majesty staid for the night at Newnham Paddock, the seat of Lord Denbigh, near Lutterworth. On Saturday, a special train was placed at her majesty's disposal by the railway company, by which, she proceeded, at one o'clock, to London.

In concluding this series of biographical sketches of the noble family of Belvoir Castle, from the time of the conquest, I would observe, that my object has been, not merely to give a few facts and dates, connected with each individual's history, but as far as my very brief limits would permit, to shew the spirit of the times in which he lived, and the influence of that spirit on the individual.

In every instance, I have endeavoured to give an honest opinion on the facts and circumstances, which have come under my observation. I am conscious of no bias or prejudice beyond the very natural one of preferring true religion to fanaticism, and good government to anarchy. Neither do I much fear the imputation, that the subject itself has naturally prejudiced me in favour of individuals. It requires no great stretch of moral courage, or particular acumen to give a just and independent opinion of the dead. The case is altered, when we come to speak of the illustrious living. The author unconsciously to himself, may write under the influence of interested prepossessions. Or, if he should possess the rare control over his judgment, as to set down

nothing, which plain unvarnished truth does not supply, it will still be difficult to convince others of his freedom from partial motives. In this somewhat embarrassing position, it will be perhaps most judicious, when recording impressions of the character of his grace, the present Duke of Rutland, to support them as much as possible, by authentic memorials, which, fortunately, are extant, of his conduct, as a patriot, a churchman, and as the possessor of vast landed property.

The ambitious despot of France, who consented to the peace of Amiens in 1802, merely, that the exhausted country, over which he ruled, might have breathing time for further exertions, not only did not consider the terms of that treaty, preventive of a further accession of power and territory on the continent; but could not rest satisfied with conquering all the rest of the world, while England remained great, glorious, and free. Buonaparte soon gave demonstrations of his intention to subject England, to the same wasting devastation of conquest, which he had found a facile matter in other countries. He did not know the strength of the tie that attached Englishmen, not only to their native soil, but to one another. He did not know that the cottage of the peasant was as dear to him in this happy country, as the castle of the noble: and that both were prepared to unite, and exert themselves in their respective degrees for their defence. Among the interesting demonstrations of this united patriotism, none is more impressive, than the one, of which the following document is a memorial.

September 1, 1803.

At the earnest desire of near a thousand brave volunteers, who appeared on the Duke of Rutland's summons to meet him on Statherne Hill, near Belvoir Castle, on Thursday, the 25th ult. a gentleman then present, has the great pleasure of communicating to them, and to the county at large, the animating and heart-cheering speech which his grace was pleased to make on that occasion.—It is needless to make any comment upon it—it

speaks fully and forcibly the language of the heart from whence it sprung—great, noble, and patriotic;—and it was received as it ought to have been, with gratitude and attachment to the house of Belvoir, and a determined resolution to share with the Duke in all dangers, and at the risk of life and property, to support our present happy constitution in church and state.

“ Friends, neighbours, and fellow countrymen,

“ You are here assembled upon an occasion the most solemn, the most awful, and the most important that ever yet occurred, or that probably ever can occur again to animate, and to interest the feelings of Englishmen.—We have been goaded and driven into the present war, by the malignant and ambitious spirit of that savage barbarian (for to call him a *Man* were to degrade humanity) whose usurping hand now grasps the sceptre of France. His character is stained by crimes of such enormity, that at the bare recital of them, the generous mind of an Englishman would recoil with horror. Pampered with the blood of thousands of his fellow creatures, having trampled upon the liberties of almost every nation in Europe, he has now directed his impious machinations towards the conquest of this free and flourishing island.—The better to accomplish this favourite object, he has inflamed the passions of his brutal soldiery, by the promise of rewards unknown amongst civilized nations—the unlimited pillage of the country, and the indiscriminate massacre of its inhabitants! It is not possible to find language sufficiently descriptive of the scenes of atrocity and oppression which have uniformly attended his conquests in other countries—the poor equally with the rich have been the objects of his rapacious cruelty. They have been plundered and murdered, their wives and their daughters have been violated, their old men and their infants have been butchered, without distinction or mercy. And yet *this* is the man who has dared to imagine the conquests of free-born Britons;—*this* is the man who has pictured to himself the possibility of contaminating these realms of genuine liberty, by the banners of his tyrannic despotism;—*this*, lastly, is the man who has threatened to extirpate us from the nations of the world, by a mighty and overwhelming invasion! And well indeed may he entertain against us the most deadly hatred! While the crooked and mistaken policy of some nations has induced them to purchase temporary security by abject submission to his domineering authority, while the weakness of other nations has exposed them an unresisting prey to his inor-

dinate ambition, England alone has had the spirit, as she possesses the power, successfully to resist him: England alone, amidst the wreck of nations, has maintained her dignity unobscured, her power undiminished, her resources unimpaired! Already does he smart under the recollection of former defeats,—*Again* shall he experience the superior and irresistible energy of united Britons!

“My friends, I wish not needlessly to alarm you, or to interrupt you without a cause in the prosecution of your peaceable pursuits; but the moment is now arrived when every exertion that the mind can devise, or that the arm can execute, must be made to preserve our native land. In comparison with the present, all former contests appear but as school-boy fights. The alternative now before us is, either to establish for ourselves and for our posterity the undisturbed enjoyment of happiness and of liberty, or to drag out a miserable and enslaved existence, dependent upon the will of the most arbitrary and iron-hearted tyrant that ever disgraced the human species. Under our all-glorious constitution, we have been *born* freemen—we have *lived* freemen—it remains with ourselves to determine whether we shall *continue* freemen. The sovereign upon his throne, the peasant in his cottage, the palace of the prince, and the dwelling of the poor man, are alike marked for indiscriminate plunder. Let then all ranks and classes of persons, actuated by the same impulse, unite in one determined band! Let the British lion be thoroughly roused, and where is the intruder who shall with impunity insult him in his den.

“Believe not, my friends, that I preach a doctrine to you, of which I will not be the first to set an example: the British blood that flows within my veins, the British heart that throbs within my breast, glow in perfect unison with the sentiments of my mind. There is not one single drop of blood within me, that I will not most cheerfully and willingly shed in the defence and preservation of those rights and liberties, which, by the blessing of our inestimable constitution, belong alike to the highest nobleman in the land, and to the meanest peasant,—are yours as well as mine!—His majesty has been graciously pleased to place me at the head of a thousand brave Leicestershire men: impelled by an implicit confidence in their intrepidity and loyalty, I do most solemnly pledge myself to you, that when the hour of danger arrives, you shall find me most anxious to prove my professions by my actions.

“Attached as I am, by the strongest ties, to the county of Leicester at large; admiring, as I most cordially do, the senti-

ments of enthusiastic patriotism which animate every description of persons therein, I may nevertheless be permitted, without incurring the charge of partiality and prejudice, to avow my superior attachment to that particular part of it in which I live. Constantly resident amongst you, I have had ample opportunity of studying your dispositions; and have received the sincerest satisfaction in witnessing your steadiness, your patience, and your good conduct, during times of the most trying and unexampled difficulties. I know you to be men, both loyal, good, and true; and I speak from my heart when I assert, that there is no object so grateful to me as the advancement of your prosperity and welfare, and that it is the height of my ambition to live and to die possessed of your attachment and esteem. Actuated by a knowledge of your patriotic sentiments at this crisis of danger and alarm, I have thought it my indispensable duty to give effect to those sentiments by calling you together, and proposing the formation of a volunteer corps of infantry. Having stated thus much to you, I will detain you no longer than to observe, that I place the most decided reliance upon your loyalty and zeal. I feel confident, that there is not a man amongst you who does not burn with eagerness and anxiety to add his individual co-operation and assistance, in preserving this most dear country from the threatened attack of a merciless enemy. I beseech you all to recollect, that should that enemy, deterred by the impregnable union of a great and powerful nation, abandon his boasted design of invasion, you will then have the satisfaction to think, that each and every one of you, by your firmness and determination in rallying round the standard of loyalty, have been instrumental in averting the general calamity. If, on the contrary, our enemy should persevere in his hostile attempt, we shall go forth to battle under this consolatory reflection,—that should we fall in the struggle, we shall perish in a cause worthy to be contended for by Englishmen—in a cause, for which the blood of our forefathers has often been cheerfully and profusely shed—in a cause, which has for its sacred object the support of a mild and beneficent sovereign upon his throne—the maintenance of a constitution which has been matured and perfected by the wisdom and experience of successive ages—and the preservation of those rights and privileges which are the exclusive and peculiar property of Englishmen. Should we succeed (and who is there so pusillanimous as to doubt it?) we shall confirm and establish to ourselves, and to our latest posterity,

for ever and for ever, an unmolested and undisturbed existence in that state, in which alone existence can be either acceptable or desirable to free-born Britons—existence as a nation, united, happy, free, and independent; the terror and the dread of our enemies, the admiration and the glory of the good and the wise.”

In the trying period of 1828—9, when the hero of Waterloo himself gave way, and on a principle of expediency and conciliation, admitted our Roman catholic fellow subjects to equal rights and privileges with ourselves:—(would that they had since used them more wisely and well!)—when some of the wisest and best and greatest men of the country disheartened and confounded, yielded to what they thought, they had no longer strength to resist, his Grace of Rutland, severe as was the struggle in his bosom between public principle and private regard, remained faithful to the sacred interests of the Anglican church. To say, that during the progress of the contest, some slight irresolution was displayed, is merely to say, that he experienced an agitation of feeling, which every ingenuous mind under the circumstances must have felt. The Duke of Wellington was his personal friend, whom in private society he delighted to honour; and whose judgment he revered in public affairs. With most of those, also, who now supported the views of the Duke of Wellington, he had been in the constant habit of acting in all political matters. But his speeches on the occasion will better explain his feelings during the progress of this memorable discussion, than any observation of mine. I would only previously remark, that on the final carrying of the bill for Roman catholic emancipation, he was one of only four of his own rank, who gave “non content” to the measure, and that by proxy. The following are extracted from Hansard’s Debates:

House of Lords, Tuesday, February 10, 1829.

“The Duke of Rutland said, he wished to avail himself of that

the earliest opportunity of presenting a petition, signed by no fewer than 17,935 individuals, freeholders and other inhabitants of the county of Leicester. The prayer of the petition was against any further concessions to the catholics—against any concessions which tended to invest that body with increased political power. The petition which he then held in his hand, was, in every point of view, entitled to the respect and consideration of the house. It was, as he had already stated, most numerously signed—signed by a body of men whom, from personal knowledge, and from information on which he placed implicit reliance, he could describe as possessing a degree of respectability which entitled their sentiments to a favourable reception from their lordships. It was perfectly true, and he had not the slightest hesitation in making the admission, that, at the time those individuals put their names to the petition in question, not one of them was aware of the change which had taken place in the sentiments of his majesty's government; but, in his opinion, that was a circumstance of very slight importance indeed—nay, he felt bound to express his clear conviction, that their knowledge of that circumstance would not have had the smallest influence upon the minds of the petitioners. With this brief observation he would leave that part of the subject, and hoped for their lordships' indulgence in addressing to them a few observations upon the question which the petition embraced. Ever since he came into public life he had been sincerely convinced that no alteration ought to be made in those laws which excluded catholics from political power. No man could be more deeply sensible than he was of the overwhelming importance of the question speedily to be submitted to the consideration of their lordships; and nothing should prevent him from declaring his opinion when the contemplated measure came regularly before the house. Great as was his admiration of the noble duke at the head of his majesty's government—full and general as was the confidence which he reposed in the energy and wisdom of that minister—decided as was his concurrence in the general principles of his government—reposing in him as much confidence as any man could place in another—he gave him ample credit for his conviction of the imperious necessity which had led him to advise his majesty to make the recommendation contained in the royal speech, however much that recommendation might be at variance with the principles and sentiments for which that noble duke had formerly been distinguished, and whose advocacy of

which had so often cheered and animated every lover of our protestant constitution. Anxious as he was to support, in every other point, the existing administration, he trusted that his defection from them on that great constitutional question—if upon the introduction of the measure he should deem opposition necessary—would not be taken by his noble friend as a general withdrawal of adherence, and would not be esteemed by the country as a departure from political principles and connections. However anxious he might be to express his intentions thus early, and however devoted his attachment to the principles of the constitution, he thought the most expedient course would be to wait until the measure was regularly before them, ere he came to any resolution as to the course which it would be proper for him to pursue. He even considered it due to his noble friend to wait until that period should arrive. For himself he could not conceive any circumstance calculated to give him greater pain than the necessity of expressing a difference on any point from the principles which governed the present administration. That pain, he need scarcely assure their lordships, he would most unwillingly endure, and he would most studiously avoid every occasion of expressing such a difference, unless when that necessity was balanced against the greater pain of departing from that consistency of principle which it had been his earnest endeavour to observe uninterruptedly, and which, in the particular case of protestant principles, he had ever enthusiastically maintained. He had but one observation more to make, which might be considered in the light of a repetition: namely, that when the measure was brought forward, and the grounds upon which ministers meant to support it were explained to the house, if it happened that he should be unable to give it his support, he begged once and for all, to disclaim any intention of not generally supporting the administration of the noble duke, in which he placed as strong and as ample a confidence as he had ever placed in any administration since he had the honour of a seat in their lordships' house."

House of Lords, Tuesday, April 7.

"The Duke of Rutland rose and said:—My lords, the reasons which induced me to vote for the second reading of the bill, will also induce me to send it to the committee; not that I feel satisfied with the securities it contains, for the reverse is the fact. I am only anxious that it should take its chance of receiving such

alterations in the committee, as will enable me not to withhold my support to the third reading. I am aware that an *ex post facto* explanation of so unimportant a vote as mine cannot be very amusing or interesting to your lordships; but, perhaps, you will be inclined to extend your indulgence to me when I mention, that in the course of the late protracted discussion, I did attempt to give this explanation. Indeed, I consider that I made the house my debtor to some amount, because it did so happen, that the moment at which I offered myself to your lordships, was a moment at which, by declining to persevere in thrusting myself on your notice, I enabled your lordships at once to listen to the able declaration made by the most reverend primate who commenced the discussion on the second day, and to the able, argumentative, and instructive speech, addressed to you by the right reverend prelate who followed immediately afterwards. If I err in the view I take of this momentous question, I can assure your lordships, with great sincerity, that it will not be for want of a calm, dispassionate, and I may say, painful, consideration of the subject. So far as my intellectual powers would allow me, I have afforded to this question the deepest and most attentive consideration, in all its branches. Would that I were now rising in my place to tell you, that I had arrived at a conclusion "*læto et libenti animo!*" On this occasion, that gratification must be denied to me; and to those, who, like myself, having been constantly opposed to the concession of further political power to our Roman catholic brethren, now find ourselves unable to adopt any line of conduct that is not marked by pain, embarrassment, and difficulty. If I support the bill, I support a measure, the beneficial effects of which are at best but speculative and theoretical. If I oppose it, I run the risk of plunging the country into the greatest evils—not the least of which would be, the possible derangement of that administration, to which, in its general line of policy, as regarding both our external and internal relations, I consider the country largely and deeply indebted.

Much has been said on both sides of the question. Many able speeches have been delivered, and many arguments have been urged; but, to my mind, the subject resolves itself into a small compass. I ask myself these two short questions;—first, whether there has been proved a necessity, a dominant, imperious, irresistible necessity, for some change in our constitutional policy towards the Roman catholics? Granting that that necessity is proved, I

ask, secondly, is the plan now proposed that which, under all circumstances, is the wisest, the safest, and therefore the best! I hold that these are the points which we have to consider, and no others. With regard to the first question, I say that, looking to the state of feverish excitement in which the country has so long been kept—assuming that the Catholic Association was not assailable by the common law of the land—assuming, again, that the disfranchisement of the forty-shilling freeholders could not be accomplished without the other concomitant measure, (both objects, in my mind, of the highest importance;) I am ready to admit that the necessity has been proved. We have heard eulogies on the Catholic Association, but I cannot go one step in company with those who are its eulogists. On the contrary, I shall always think that its conduct is deserving of the bitterest vituperation. Of its power over the feelings of the people, there can be no doubt; but I shall always think that power most dangerous to the best interests of the state, which enables its possessors—

‘*Et mulcere fluctus, et tollere vento*’—

Some (strange as it may seem) have praised their moderation; but I have no faith in it; and it seems to me only analogous to the conduct of the equestrian dandy of Rotten-row, described by the parliamentary humorist—

‘While his off-heel, insidiously aside,
Provokes the caper that it seems to chide.’

Then, my lords, with regard to my second question, namely, whether the plan of change in our policy is the best that can be devised; I regret that I am obliged to express myself dissatisfied with the securities attached to the bill.—I apply my observation more particularly to an extension of the great offices proposed to be excepted from catholic occupancy, and more especially to the office of the first minister of the crown. It seems to me that the exclusion ought as much to apply to the situation of prime minister, as to that of keeper of the great seal; and I would, therefore, wish, that he should be not merely virtually, but positively excluded. I am not one of those who think that the same moment, which passes this bill into a law, will ring the funeral knell of the established religion in every part of the United Kingdom. I am not one of those who suppose that the same moment at which this measure is enrolled among the statutes of the land, the boasted

and unrivalled constitution of this country will receive a mortal and irrecoverable stab ; I shall not be ready to exclaim, when the first Roman catholic takes his seat as a member of the legislature—

‘ Venit summa dies, et ineluctabile tempus Dardaniæ.’

My lords, I have no such gloomy misgivings in my mind : my anticipations are of a far pleasanter and more agreeable nature. It is not only my fervent and anxious prayer that there may be, but it is also my confident hope and belief that there are, many years and centuries (if the world so long endure) of brilliant prosperity and unclouded glory for our dear country. These anticipations, however, do not in any way alter my opinion on the subject of securities. If I render an important accommodation in money, to my friend ; securities are given and taken without the slightest hesitation,—and why so ? Not because I feel distrust of my friend—not because I suspect that he is a rogue, and intends to cheat me out of principal and interest ;—but, because the tenure of life is uncertain, because either I or my friend may die, and because the securities are given, not only with reference to ourselves, but to those who may come after us, and be placed in a different situation with relation to either of us. If, in the same way, we had but a simple life-interest in the constitution, we could take greater liberties with it than we now feel authorized in doing ; for we are to legislate, not for ourselves only, but for our latest posterity.

I most earnestly hope that, so soon as this measure passes into a law, all the asperity and bitterness of feeling which have characterized its rise and progress, will at once cease (or, rather, not at once, for that is scarcely to be expected, but that it will gradually subside.) The sentiments of the people, which have been ruffled and agitated, will then sink into their usual quiet channels, and harmony be restored among all parties. I would say to the protestants, “ If you are determined to give, give with a spirit of amity and conciliation ; which will double the value of the boon you bestow.” On the other hand, I would say to the Roman catholics, “ receive with deep and heartfelt gratitude that which is conceded ; shew that your religion, which has been so frequently assailed as a religion of bigotry and intolerance, is in fact, a religion in which the kindly fruits of christian charity, of meekness, and of forbearance, can thrive and flourish. Shew, that, as there is one overruling Providence which guards and protects us

all—whether protestants or catholics—as there is one sun which sheds his genial and vivifying rays over all the creatures of God,—so you can be sensible of the inestimable value of one constitution, shielding and sheltering all who live under its protecting influence. Shew that you are not only sensible of the value of such a constitution, but that you understand its character, its nature, its landmarks, its beauties;—that you are not only determined to inflict no injury upon it yourselves, but that you will join with us in defending and protecting it from the machinations and evil designs of all who may attempt to injure it.” Then, indeed, my noble friend at the head of the administration would have the gratification of thinking that he has proposed a measure calculated to insure the general prosperity and unfading glory of the empire. Then may he lay his head with comfort upon his pillow, and receive the reward of that sacrifice of his personal comfort, of his mental ease (I hope not of his corporeal health) to which he must have been subjected during his recommendation and production of this most important measure. We must all be aware of what he has undergone during the time in which he has been labouring to carry into effect the recommendation of the crown. I am deeply sensible of the kindness your lordships have done me, in listening so long; but I thought it necessary to show why my late vote was not inconsistent with the line of conduct I had hitherto pursued, if this bill should not come out of the committee in an altered shape, such as to make me not to withdraw my support from this bill in its future stages.”

House of Lords, Wednesday, April 8.

“The Duke of Rutland observed, that if the clause proposed by the noble baron on the cross bench had not been of such a sweeping and general nature, he should, after what he had stated yesterday, have felt it his duty to support it; but he could not support a clause which enumerated in its exclusion all the great offices of state. He confessed he should be glad if a clause could be so framed as to exclude Roman catholics from the office of first minister of the crown. He thought the noble duke at the head of the government entitled to much praise for the steadiness and moderation with which he had persevered in supporting a measure which he conceived calculated to advance the interests both of this and the sister country. He must, however, repeat, that he should like to see a clause so framed as to exclude Roman catholics from the office of first lord of the treasury. But even if this

were not done, it would not induce him to withhold his support from the bill. He was most anxious to act fairly with respect to it; and he was the more induced to do so from a recollection of the grave and solemn manner in which the inquiry was recommended to them in his majesty's most gracious speech at the opening of the session. Their lordships might perhaps recollect that he had, in the early part of the session, expressed his determination to withhold his assent from any measure of this description, until he became acquainted with its details. Upon that occasion he felt convinced, that the principle point of the measure would be the admission of Roman catholics to seats in parliament; for he was aware that the Roman catholics would not rest satisfied with any thing short of such a privilege. He did not wish to impute improper motives to any class of persons; on the contrary, he felt convinced that the catholics, in seeking to obtain seats in parliament, were actuated by the purest and most honourable motives. With respect to the restriction proposed, he believed that, even if adopted, it would be merely a virtual one; as he thought no high-minded catholic would accept the office of premier, without the patronage usually attached to it; so that this, of itself, would operate as an exclusion.

One of the first fruits of this unfortunate measure, was the accession to power of those, who consistently enough, had supported reform of every kind all their lives, and especially municipal reform. The Duke of Rutland was locally, as well as generally interested in the latter sweeping measure. Previous to its passing, he had been for many years Recorder of Grantham, and with what pleasure to himself, his answer to an address of the corporation, on the severance of the connexion will shew.

“To John Brooks, Esq., Alderman, and other members of the Corporation of Grantham.

Sir, and Gentlemen,

I address myself with pleasure to you, in reply to the letter with which I was honoured a few days since, signed by yourself and other members of the Corporation of Grantham, and expressive of regret and farewell, upon the severance of our connexion, by the provisions of the municipal reform act.

I have certainly always felt, that no person holding a similar office with myself, could be more proud of the distinction than I have ever been. I am aware that my humble services, whenever, in my capacity as recorder of your ancient and honourable body, they could be of service, have been exerted to the utmost, under the double influence of duty and inclination. And I also know, how much real pleasure I have ever derived from the belief that I possessed your regard, both as a body, and as individuals: but I was not vain enough to suppose that I had entitled myself to so affectionate an address, as that with which you have now honoured me, and my heart is proportionably imbued with feelings of gratification and pride.

I experience deep pain at the interruption of my official intercourse with a body, to which I have ever borne a strong attachment, and with which my family has had an honourable connexion during three centuries. I little expected to see the day, when the dissolution of the ancient corporations of the country would be legalized by an act of the British legislature. I had too strong a reliance upon the reverence with which chartered rights and vested privileges were regarded; and I had been accustomed to consider the corporations of the kingdom, as a most important link in the chain of our national polity.

I was, however, aware, that with the lapse of time, some defects might have crept into the municipal system; but I believe I am correct when I assert, that the corporate bodies would have cheerfully subjected their charters to such modifications, as would have effected a proper adaptation of them to the altered state of society, and of the general circumstances of the country. This would have been to adopt safe and constitutional reform, instead of sweeping innovation. I sincerely hope, and I know that you will participate with me in the hope, that the new system may work well for the public weal. On this point I confess that my fears outrun my hopes.

But I am digressing into political discussion, when my intention was simply and solely to acknowledge in terms of heartfelt gratitude, your most kind address of valediction. During upwards of thirty-five years, I have held the office of recorder of your ancient body. Resident during that whole period in your immediate neighbourhood, my personal acquaintance and intercourse with you, have enabled me to appreciate duly the value of that distinction. Your public character ceases from this moment, but your

individuality will I hope long continue; and co-existent with it, I can truly assure you will be my proud remembrance of our long connexion, my readiness on all occasions to prove my regard towards you, and my anxiety to promote the general interests of a town, in the government of which, as a corporate body, you have never failed to evince loyalty to the crown, attachment to the constitution, and an administration of your official functions, at once diligent, faithful, and exemplary.

I have the honour to be,
Sir, and Gentlemen,
Your most faithful and obliged friend and Servant,
RUTLAND.

Belvoir Castle, 28 December, 1835.

There is one other public occasion, the notice of which will complete this sketch of the Duke's character, and shew him to be identified in heart and feeling with that class upon whose welfare the permanent prosperity of this country must always depend. At a meeting of the Waltham Agricultural Association, October, 1839, the Duke expressed himself as follows :

“Now, then, let me also express the great delight that I experience at seeing myself surrounded on this occasion by a company so highly respectable, so numerous, and so influential,—drawn, as I hope, from every class of the community, and all equally anxious to further the objects for which we are here assembled, viz. the promotion of the agriculture and husbandry of the country, and the encouragement of all honest and industrious labourers. That this is an object of a most important character, no one can for a moment doubt who considers what is the end and purpose of agriculture. For, what is that purpose but to make the earth produce and support, in the largest possible way, and in the greatest possible perfection, those vegetables and animals which are alike necessary for the subsistence, and useful for the accommodation, of mankind. It follows, then, that the agriculturist and the husbandman, the farmer and the grazier, should be men of skill and knowledge; and for this reason,—because their pursuit cannot be successfully accomplished unless they possess a

thorough knowledge of the most important objects of nature—of the relation which those objects bear to each other,—I mean the relations which subsist between the soil, and the plants, and the seasons. I am prepared to go a step further, and contend that, on the success and improvement of agriculture, the permanent prosperity of a nation may depend. By the improvement of agriculture, the moral benefit of mankind is effected. For, what is the tendency of improved agriculture but to increase our own species, and what further tendency has it but to enlarge the intellectual faculties, by giving opportunities of studying and perfecting the arts and sciences, of which I contend agriculture is a most important part. Thus, you will perceive, that the strength of a nation must be increased by the degree of skill with which agriculture is carried forward. I say undoubtedly her independence will be secured by growing within her own confines that food necessary for the subsistence of its inhabitants. Have I not, then, proved the importance of such associations as this, the prosperity of which I have proposed? Let me not be supposed, in urging the cause of agriculture, to have any, the slightest intention to decry or injure that of the manufactures of this country; for these form the two great arms of strength of the country. United they must be, and for ever indivisible; and those who attempt to divide them must have objects of which they ought to be ashamed. For myself, I am quite sure if I had any such intention as that which I have deprecated, I should be faithless to the welfare of the great county in which we are here at this moment assembled, and in which the two great interests of agriculture and manufactures are almost equally divided, and closely blended together. It has ever been my impression that there ought never to be a division between those two interests, and that whatever operates beneficially or otherwise upon the one interest, cannot fail to have a similar effect on the other. I consider the relation between agriculture and manufactures precisely that of a parent and his child. We all know that agriculture is the most ancient interest we have heard of. If we look into the sacred volume of the scriptures, and in the second page of that book, it appears that our first parent was ejected from the garden of Eden,—to do what? To till the ground. And I might observe, that it has ever appeared to me as one of the most remarkable illustrations of that which ought ever to be the creed of every christian,—

that the very chastisement and punishment of an all-wise and merciful Creator are always blended with munificence. For what did the punishment in this case go to? Why it was intended to be a blessing, and to be the very subsistence of mankind. The best evidence that in this county there is a most complete union of sentiment between the agriculturist and the manufacturer, is the circumstances which transpired during the late session of parliament at the time that important subject—the corn laws—was under discussion. I was charged with the presentation to the house of lords of two most important petitions;—the one from the district of the Waltham Agricultural Association, signed by more than three thousand persons—more than eleven hundred of them being agricultural labourers:—and the other from the important manufacturing town of Leicester, signed by four thousand respectable persons—twelve hundred of them manufacturing operatives;—both praying for a continuance of the present corn laws. And what was the important fact mentioned in the petition from the manufacturing operatives of Leicester? It was this. Whilst the proportion of goods manufactured for the foreign market occupied them one year with another about eight weeks; they had to trust entirely, during the remaining forty-four weeks of the year, upon the home markets for their support and livelihood. I ask you then, whether it is possible to conceive a fact more strongly proving the intimate union which subsists between agriculture and manufactures? I have briefly alluded to the corn laws. Now it chances that, on looking over some old papers a short time ago, I laid my hands on a very extraordinary letter, and which contains such solid argument on that subject that, if the company will allow me, I will read it to them. It is from a nobleman in the country to a friend in London, and runs as follows:—

“Sir,—I doubt not but by this time you are very deep in the faculty of law-making. I desire much, that if any laws be past, we may have the heads of the heads of them; the titles of the chiefest.

“I had some conference with Sir R. Buller concerning a bill that no corn should be imported until it came to some extraordinary price. Of this having some consideration, there seem to me many reasons very strong for the converting of this bill into a statute.

“A first is, because the importation of corn is an exportation

of money ; and that, even in case of necessity, is a hurt to the common wealth, though then tolerable for the avoiding of a greater hurt ; but in unnecessary cases altogether inexcusable.

“Secondly, if importation be unlimitedly allowed, the cheapness of corn will take away the benefit of husbandry ; and the benefit being taken away, husbandry itself (which is usually undertaken for benefit) will decay. And if husbandry decay, there are likely to grow two main inconveniencies : the one, that the poor must starve for the want of work, the effect whereof hath too much appeared in the conversion of tillage into sheep-pasture ; a second, that in short time, this kingdom, to be set to a rent, will be less worth per annum many thousand pounds. For I think within this twenty years husbandry hath in many places doubled the yearly value of land, which, if tillage decay, is likely to return to the ancient meanness.

“And whereas there is a seeming objection that importation makes cheapness, and cheapness seems to favour the poor ; I affirm that this importation will especially hurt the poor, and for their sakes especially it is to be forbidden ; for if corn be cheap, and the poor man have no money, what avails it to him that corn is cheap, when he can not buy it ? If money be carried out of the country, and the poor man be not set on work by reason of the decay of tillage, I wonder how he shall buy this cheap corn without money ? I think it were better that corn were for seven shillings a bushel, and yet by reason of tillage the poor man should earn eighteen pence or two shillings a week, than corn being at five shillings, he should earn twelve pence, or perchance nothing. For without question, half of the work at least will be abated. Besides there are two inconveniencies at this time which accompany cheapness, and make it unprofitable to the poorest sort of men. The one is, the wickedness of bakers, of whom I hear it reported, that at this time they make their bread after ten shillings the bushel ; a second, of the town merchants, who buy ship loads of corn, and sell it so much under the ordinary price as may serve to undo the husbandman, and yet so near the price, that the poor hath far less benefit by it than the common-wealth, yea themselves, have harm.

“Thus I have expressed to you the considerations which entered into my thoughts upon this business, which, if you think them worth the mentioning, I pray you to communicate to Sir R. Buller, which I do not to add to better judgments, but rather to submit

them to their approbation. And I wish that this letter may be prevented by a statute before it come to your hands.

“And so wishing you the direction of the highest, and that the hand of the Almighty may be with you all, unto the making of laws wholesome and restorative for this poor and sinful land, I take leave, ever resting,

“Yours most assuredly to be commanded,
 April 30.* F. Ros.” (De Roos.)

“To my loving and much esteemed cousin,
 Richard Carey, Esq. London.”

In concluding the history of Belvoir Castle, it will probably be found useful, as a concise arrangement for reference, to subjoin a tabular statement of the number of generations, succession, &c., of its noble possessors since the conquest.

Generations.	When deceased.	By whom succeeded.
Robert de Todeni,	1088,	his son,
1 Wm. de Albini, Brito,	1155,	his son,
2 Wm. de Albini Meschines,	1168,	his son,
3 William de Albini III.	1236,	his son,
4 William de Albini IV.	1247,	whose daughter married
5 Robert de Ros,	1285,	his son,
6 William de Ros,	1317,	his son,
7 William de Ros II,	1342,	his son,
8 William de Ros III,	1352,	his brother,
Thomas de Ros,	1383,	his son,
9 John de Ros,	1394,	his brother,
Sir William de Ros,	1414,	his son,
10 John Lord Ros,	1421,	his brother,
Thomas Lord Ros,	1431,	his son,
11 Thomas Lord Ros,	1461,	his son,
Edmund Lord Ros,	1508,	whose sister married
12 Sir Robert Manners, Knt.	—	his son,
13 Geo. Manners, Lord Ros,	1513,	his son,
14 Thomas Manners, Earl of } Rutland, }	1543,	his son,
Henry, second Earl,	1563,	his son,
Edward, third Earl,	1587,	his brother,

* This letter is supposed to be three or four centuries old.

John, fourth Earl,	1588,	his son,
Roger, fifth Earl,	1612,	his brother,
Francis, sixth Earl,	1632,	his brother,
George, seventh Earl,	1641,	his second cousin,
17 John, eighth Earl, Haddon } family,	1679,	his son,
18 John, ninth Earl and first } Duke,		
19 John, second Duke,	1721,	his son,
20 John, third Duke,	1779, ..	his grandson,
22 Charles, fourth Duke,	1787,	his son,
John Henry, fifth Duke,		

It will be observed from the above table, that the older branch of the Manners family runs out in George the seventh Earl, so that the Haddon family are the regular descent; and were, before they succeeded to the title and estate, the fifteenth and sixteenth generations. John, Marquis of Granby, son of John, third Duke, died before his father, and was the twenty-first generation. It appears, also, from the table, that in a period of seven hundred years, are twenty-two generations, which, upon an average, gives thirty-two years nearly, from father to son.

The present Duke has had eleven children by his late Duchess, seven of whom survive.

The eldest, Lady Caroline Isabella, was born 25th May, 1800; died Dec., 1804. 2, Lady Elizabeth Frederica, born 10th Dec., 1802; married 7th March, 1822, Andrew Robert Drummond, Esq., a member of the Strathallan family. 3, Lady Emmeline Charlotte Elizabeth, born 2nd May, 1806; married 17th Feb., 1831, the Hon. Charles Stuart Wortley, second son of Lord Wharnccliffe. 4, George John Henry, Marquis of Granby, born 26th June; died 4th August, 1807. 5, Lady Katherine Isabella, born 4th Feb., 1809; married 1st Dec., 1830, Frederick William, Earl Jermyn, eldest son of the Marquis of Bristol. 6, Lady Adeliza Gertrude

Elizabeth, born 29th Dec., 1810. 7, George John Frederick, Marquis of Granby, born 20th August, 1813; died 15th June, 1814. 8, Charles Cecil John, Marquis of Granby, born 16th May, 1815, M. P. for Stamford. 9, Lord Adolphus Edward, born 10th Nov., 1817; died 6th Feb., 1818. 10, Lord John James Robert, born 13th Dec., 1818. 11, Lord George John, born 22nd June, 1820.

NOTES.

FIRST PERIOD.

ROBERT DE TODENI TO WILLIAM DE ALBINI IV.

Belvoir.—In some of the most ancient charters of the priory, it is thus spelt. But the “various readings” in similar documents, in Leland, Camden, &c., are more numerous than it might be thought possible, a word of such simple meaning is susceptible of: Bevar, Bever, Belvar, Belver, Belveer, Belvere, Belveir, Beauver, Beuver, Beauvoir, Beauvoire, Bellevoir, Belvidere, Belvedier, Bellovide, Bellovidere, Bellovero, Belloviso. The last monk of the priory calls himself in a declaration dated Nov. 20, 1538, Richard Bevyr. However spelt, the same signification is expressed by Leland, in his “pulchrum visu”; and by Camden when he derives it “a bello prospectu”; Anglice,—a beautiful prospect. Peck in his MSS. dated 1727, (quoted by Nichols,) justifies the appellation, by giving a list of the places in Leicestershire, Lincolnshire, and Nottinghamshire, which may be seen from Belvoir:—in Leicestershire, twenty-three places; of which, Breedon on the Hill, is the most distant, or about twenty-six miles as the crow flies:—in Lincolnshire, fifty-seven places; of which, Burton near Lincoln, is the most distant; viz. twenty-six miles in a straight direction; the cathedral at Lincoln is, as it may be supposed, a conspicuous object from Belvoir:—in Nottinghamshire, ninety-three places; of which, Mansfield and North Clifton, are the most distant, the former about twenty-eight miles. “But the

grand prospect of all," says Nichols, "is that which the Duke of Rutland sees from hence, viz. twenty-two manors of his own paternal inheritance; Belvoir, Croxton, Bescaby, Saltby, Sproxton, Waltham, Eaton, Braunston, Knipton, Harby, Howes, Plungar, Barkston, Redmile, Bottesford, Normanton, Easthorpe, Long Clawson, Harston, Scalford, and Muston, in the county of Leicester; Woolsthorpe and Eagle, in the county of Lincoln; and Granby and Sutton, in the county of Nottingham. The Duke has also in this neighbourhood, the patronage of almost as many churches, and a landed property of more than £20,000 a year."

Belvoir, the Margidunum of Antoninus. Nichols does not allow this. Dr. Stukeley (*Itin.* vol. 1, p. 106) supposes that Margidunum is in the immediate neighbourhood of Over and Nether Broughton, and Willoughby. This also Nichols disputes. *Valeant quantum.* I have not the presumption to attempt a decision of the controversy, in other terms than those stated in the text.

There is another vexata quæstio among the learned, respecting the county in which the Castle is situated. Burton and the authors of *Magna Britannia* expressly declare for Lincolnshire. Wright, in his *Antiquities of Rutland*, fixes the locality in Leicestershire. The mode of proof of the latter author is approved of by Nichols; viz. "that the assessments both for the land and window-tax, are at present regularly levied in the county of Leicester; and brought in to the commissioners who act for the hundred of Framland." Camden, in his map and description of Lincolnshire, (*Britannia*) places it in that county. His words are these: "In the west part of Kesteven, and the very confines of this shire and Leicestershire, standeth *Belvoir* or *Beauvoir Castle*, so called of the fair prospect." Sidney Hall, (*British Atlas*, 1833,) draws the boundary line of the two counties, through the park at Belvoir, in such a manner, that the Castle is left in the county of Leicester: and he mentions it in his text among the noblemen's seats in that county. I prefer, in the text of this work, adopting an expression which leaves each person to decide for himself:—"situated on the junction of two counties"; or as Leland three hundred years ago expressed it; "Bever Castle of surety standith in { Leicestre } in the vale of Belver."

The hill of Belvoir, for the most part, a natural elevation. Leland's assertion, that, "the Castle of Bellevoire is on the very

knap of a high hill, steep up each way, partly by nature, partly by working of men's hands, as it may be evidently perceived," seems to have been followed without much consideration by Camden, and other writers on the subject. The only artificial portions of the hill, as they appeared to Camden, were the terraces and two hundred steps, by which it was ascended; and these were, certainly, of a date, some centuries posterior to the conquest.

Seat of William de Albini IV. On the reverse, a shield in the shape of a heart, *sable*, two chevronels, *argent*; surrounded by the motto (a cross) "Signum sigillum salutis." (Peck's Stamford, plate, lib. 8, p. 27.)

Todeni. The orthography of this name is almost as various as that of Belvoir. On his coffin, discovered in 1726, it was written Todnei. The other forms of writing it, are Todeni, Todenei, Toteneia, Toteneius, Toterneius, Tothenei. He is called in the deed of agreement between himself, and the Abbot of St. Albans, Robert de Belvedier. Paul, Abbot of St. Albans, who built the Abbey Church, 1080, was a friend of Robert de Todeni. It was therefore natural to have recourse to him, for the further establishment and completion of his pious design, and to place the cell under the government of a perpetual rector.

Carucate of land. A popular illustration of history being all that is attempted in this work, obsolete technical terms are for the most part omitted. But it may be useful to the reader to subjoin an explanation of the terms, constantly occurring in works, professing to give an account of ancient ecclesiastical endowments, and other property, and more especially in the domesday inquisition.

A *Carucate*, says Bishop Kennet, is a ploughland, or as much arable ground, as in one year, could be tilled with one plough; computed sometimes at sixty, eighty, one hundred and twelve, eight or nine score acres, different according to time or place. (Paroc. Antiq. Gloss.) The *hide* was the measure of land, in the Confessor's reign, the carucate, that to which it was reduced by the Conqueror's new standard. A *bovate* is the same as an oxgang; that is, as much land, as an ox can plow in one season. Eight of these commonly went to the hide or carucate; some contained twelve, sixteen, eighteen, or twenty acres, more or less, in different counties. A *virgate*, four of which made a hide, was likewise unequal, according to the difference of place and custom. They reckoned in some parts forty; in others, thirty, twenty, and

but fifteen acres. The *acre* was not equal, for the same reason, that the *virgate* and *bovate* were unequal. An *acre* was forty *perches* in length, and four in breadth: or, if but twenty *perches* in length, then eight in breadth: sixteen, eighteen, twenty, or more feet went to the *perch*. *Arpenna*, or *arpen*, plur. *arpenz*, a measure of land introduced from Normandy, an *acre* or *furlong* of ground, is often applied to vineyards; two of which makes a *jugerum*. *Leuca*, *leva*, or *leuva*, a mile consisting of twelve *quarenteins* or *fortylongs*, (*furlongs*.) *Pertica* or *Perticata* a *perch* of twenty feet, *forty* of which made a *furlong*.

A *vassal*, more correctly *villane* from *villa*, a country farm, (as *rustici coloni*, &c.) where these men of low and servile condition, had some small portion of cottages and services allotted to them, for which they were depending on the lord, and bound to certain works, and other corporal services. They were of two sorts; first, *villanes in gross*, who as to their persons, their issue, and their stock, were a sort of absolute slaves, the sole property of their lord, moveable and alienable at pleasure. This slavish condition was abolished on the feast of St. Michael, 1103. Secondly, *villanes regardant*, or appendant to a manor, who were ascribed as members of such a fee; and as a pertinence of it, descended to the heir, or passed along to every new lord. For their service, they held some small portion of house and land in villanage. The *villanes*, over and above their operations, or customary labours, paid an annual rent in money. The *servi* or bondmen, among the ancient Germans, or Saxons, were of the kind called *prædiales*, who, without any determined tenure of land, were at the arbitrary pleasure of their lord, appointed to servile works, and received their wages and maintenance at his discretion. *Ancilla*, or bondwomen, appear to have been under circumstances nearly similar with the *servi*. The lives and limbs of the latter, and the chastity of the former, were under the protection of the laws. The *coliberti*, were a middle rank, between *servi* and *liberi*, doing the work of the first, but holding by the tenure of the last. They were tenants in socage, and manumitted *villanes*, but not absolutely free. The *bordarii* were distinct from the *servi* and *villani*; and seem to be those of a less servile condition; who had a *bord* or cottage with a small parcel of land allotted to them, on condition, they should supply the lord with poultry and eggs, and other small provisions for his *board*, or entertainment. *Tenants in demesne*, were such as lived in *dominio regis*, vel *aliorum*, under the power

of the king, or other lords. And such tenants received justice from their lords, and were judged by them in most cases.

Villa in Domesday Book signifies a manor, lordship, or single hamlet, two, or more of which, were usually united to form a *villata*, though in some few cases, a *villa* was sufficiently large to stand single, when it was said to answer *pro villâ integrâ*; and when two were joined together, each was called *dimidia villata*. The *socmanni* were those inferior landholders, who had land in the soc, or franchise of a great baron; privileged villanes, who though their tenures be absolutely copyhold, yet have an interest equal to a freehold. *Francigena*, a general name, signifying aliens in contradistinction to Englishmen, was given by the English to all strangers, known, or unknown, unless they could prove themselves English. *Sac* signifies a liberty or power granted to the king, to try and judge causes, and of receiving the forfeitures arising from them, within such and such limits, dominions, or jurisdictions. *Soc* is the place or territory, or precinct, wherein *Sac* or liberty of court was also exercised; the circuit of the place or franchise; or the liberty, privilege, or franchise itself. (Brady.)

Mansio comprehends more than a house. In Domesday it is said Roger de Busli had in Nottingham three mansions, in which were seated *eleven houses*. I have retained in the text, the Latin term *villa*; as the territorial property implied in the term, was not always, though generally, co-extensive with what is implied in the modern term *village*.

Tenth of vineyards. The produce of the vine must have been much more abundant in this country, formerly, than now, to be worth enumerating as part of an ecclesiastical endowment. In a description of the ordinary food of the Anglo-Saxons, figs and grapes are mentioned; and wine as an essential at the tables of the rich. That the seasons were not milder is evident from a record of the weather kept by various authors from 763 to 1048. Of 824, it is stated, "a dreadful and long winter. Not only animals, but many of the human species perished by the inteness of the cold." The winters of 875, 913, 1039, and 1047, are stated to have been very severe. The summers varied in a similar manner as at present: sometimes "excessive and continued rains, harvest spoilt," &c.; sometimes "a summer of extreme heat." (Sharon Turner's Anglo-Saxons, v. 2, p. 549—551.) Either, therefore, our forefathers were more skilful in the cultivation of

the vine in the open ground ; or they were satisfied with fruit in a less advanced state of ripeness than is now expected.

William de Albini Brito. The surname Brito is by some supposed to have been given to him, to denote that he was the first of the family British born.

Robert de Todeni, a younger brother of the above, gave to the Priory, at Belvoir, "thirty sticks of eels, to be paid yearly, on St. Matthias' day, out of his mills at Aburne," for the good of his soul and the souls of his family. This was by no means an unimportant gift at the time ; eels being so much an available produce, that they were commonly the form in which the rent of a piece of water was paid. Thus, previous to the conquest, a piece of water was leased at a rent of two thousand eels. (Sharon Turner's *Anglo Saxons*, v. 2, p. 577.)

The lordship of Aslackby was the marriage portion of Agnes de Rye. She ratified the grants which her father had made to the Priory, at Belvoir, of one oxgang of land, in Aslackby, and two parts of the tithes of the demesne there, in corn, calves, lambs, wool, cheese, pigs, bees, and apples, and of whatsoever else was titheable.

Priory at Belvoir exempt from papal jurisdiction. This fact is noticed in a letter, from the Prior to Sir Thomas Lovel, and his consort, Isabella (de Roos) announcing their admission into the fraternity. The expression is ; "domus, sive prioratus B. Mariæ de Belvero, et ejusdem loci conventus, sedi apostolicæ nullo modo, subditi et subjecti," The Prior of this period was Robert de Esseby. (Nichols' *Leicest.* vol. 2, pt. 1, append. 21—2.)

Ranulf de Gernons, or Gernoniis, Earl of Chester, great nephew of Hugh Lupus, nephew of the Conqueror, founded a strong and stately castle on the steep and craggy hill of Mount-sorrel, and overhanging the river. This castle, "in 1217, when after a long siege the inhabitants of the town had won it, was rased down to the very ground, as being the devil's nest, and a den of thieves, robbers, and rebels ; and is, at this day, nothing but a rude heap of rubbish." (Camden, *Brit.* p. 521.) Ranulf de Gernons was a very important person in the reign of king Stephen, with almost as much influence as the Earl of Warwick in after times, (see Peck's *Hist. of Stamford*, lib. 4.)

Simon de St. Liz, (Senliz) was living in 1100, first Henry I. He gave to the Priory, at Belvoir, four bovates of land with all

their appurtenances (fields, meadows, marshes, woods, fens, and all fisheries, to the same land belonging, is the established meaning of the phrase, "cum omnibus pertinentiis suis") in Waltham, in the county of Leicester.

William de Albini II, had also a daughter, Alice, who married Asceline de Waterville, a considerable benefactor to the Priory of St. Michael, at Stamford, which had been founded in 1156, by William Waterville, (query his brother) then Abbot of Burg, (Peterborough.) This lady in her widowhood styled herself Domina de Maxta, i. e. lady of the manor of Maxey, in the county of Northampton; as appears from a grant by her to the nunnery of St. Michael, Stamford, of a virgate of land. (Peck's Stamford, lib. 8, p. 25—26, where see her seal.)

Agatha Trusbut. "The Lord Trusbut gave in his arms three bolts." (Leland Itin. v. 7, p. 20.) The third Albini appears to have been a mighty hunter, and a great game preserver. In 1201, he had license to enclose a park in the Estokes called the Lund, though within the precincts of Rockingham forest, to hunt the fox and the hare there. In a grant of a portion of the thorns and trees in Belvoir Warren, to the monks at Belvoir, an express reservation is made of hares, pheasants, and partridges;—"salvis mihi et hæredibus meis, leporibus, fesantia, et perdicibus." In 1203, king John gave him the manor of Orston, in Nottinghamshire, and one hundred shillings of socage land in Wilberston and Stoke.

Magna Charta. John was an infatuated monarch, but the barons were not altogether blameless. Their object in procuring Magna Charta appears to have been, not only to limit the power of the sovereign, but to render themselves independent of all superior control. After the signature of this memorable document, which was to have been a charter of peace and security to all classes, many of the barons were active in plundering the country, some fortifying their castles, some building new ones, and others seizing and abusing the king's officers, who went about on the business of the exchequer. So that the country was suffering from the greater curse of many petty tyrants, instead of one great despot. William de Albini, though he proved a brave and strenuous coadjutor with the other barons against the king, when once engaged; was prevailed upon with some difficulty, to join their party. They sent to him several times before he came; a chiding letter at last secured him.

The noble foreigner who diverted the king from his savage intention to hang the insurgent barons concerned in the defence of Rochester Castle, was Savaric de Maloleone, a noble Poictevin.

Hugo de Charnel was a famous knight, and had the keeping of Belvoir Castle under William de Albini III. He held land of the Albinis in Muston, and wore the colours of their arms counterchanged; *gules*, a fess ermine, between two chevrons, *or*. Norman Charnell seems to have been the last male of the Muston branch, who lived in the time of Henry VI. (Nichols' Leicest. vol. 2, pt. 1.)

1217. About this time coats of arms became hereditary, and descendible, which were before *ex placito*. Also menial attendants, or feodaries to any noble person assumed to themselves for their arms, the device of the coat of their lord. (Ibid.)

Newstead, (novum locum,) a priory of canons regular of the order of St. Austin, was founded about 1227—30. It was situated at Wasse-bridge, (Guash or Wasch—Leland) about a mile from Stamford. There are now no remains of either church or priory, save, that some traces of the foundations and buildings may be just discerned above ground. Near the site is yet a mill, called after the name of the priory. (Peck's Stamford, lib. 8.) Provision was made also in this priory, for the boarding and lodging of seven poor weak and infirm persons, who are of sound faith and honest life. And the founder directs that if by chance, by the devotion or bounty of the faithful, the means of the forenamed hospital be increased, let the works of piety there be augmented and the number of the poor and beds increased. Hence, probably, the double appellation of a priory and a hospital.

SECOND AND THIRD PERIODS.

ESPEC, DE ROOS, AND MANNERS.

Kirkham, Rievaulx, and Wardon. The adviser of Sir Walter Espec in the religious disposition of his property, was William, Rector of Garton, his paternal uncle. The form in which he gave his advice was peculiar to primitive times. He recommended his nephew "to make Christ his heir;" an amplification of the precept, Matt. 22, 21; and an example of the form of obeying it. St. Austin says; "Our forefathers abounded in all things, because they gave tithes to God, and tribute to Cæsar, but now, because our devotion to God is dead, fiscal impositions are increased upon us. We were unwilling to assign God his part in the tithes, and now the whole is taken from us. The exchequer takes what Christ does not receive." Thus it came to pass, that church property was considered non humani, sed divini juris; and was held to be the property of heaven, in a special and peculiar manner.

Sir Walter Espec granted to the prior and canons of *Kirkham*, the patronage of the church of that place, with one carucate of land (one hundred to one hundred and twenty acres :) twenty-four acres between the wood and the water; the whole of the manor in woods and plain, in land and water, in meadows and pastures, in mills and all things altogether belonging to the same place. The patronage of *Helmsley* Church; one carucate; three tofts called the *canon's*, the *presbyter's* and *Aldred's*; a run in the wood at *Helmsley* for the swine belonging to the prior and canons, and

bred at other places, free of charge. They themselves might demand of others, a rent for the same privilege. Their other animals and flocks to have a right of pasture, every where with those of the donor; and wood as free for their necessities, as to the owner. These privileges were also extended to their tenants. The patronage of the church of *Kirkby in Crandale*, with one carucate, &c. The patronage of *Garton*, with one carucate, and a plain, called the *Flatte of St. Michael*. The patronage of *Carham*, in Northumberland, on the river Tweed, and the whole villa. The whole of the villa of *Weston* or *Winstowe*, with seven carucates of land, and the whole of the right of pasture, after his death, unless he granted it before. The whole of the villa of *Whitewell*, with nine carucates of land. In *Sextendale*, eight carucates, &c. The tenths of rents from his farms, and of his fruit trees, of his manors; and particularly from the villa and mill of *Hewson*; the right of fishing in the *Derwent*, within the boundaries of the same place. He gave also his houses at *York*, to the same priory; the tenths of his lordship of *Lynton*; the tenths of deer, swine, and goats, and of game, (*ferarum silvestrium et volatiliu per riveras*) which he or his posterity shall take. From his property in Northumberland, one farm-house, in *Werch* (Wark;) the whole of the villa of *Tytelinton*; the patronage of the churches of *Newton in Glendale*, and *Hilderton*; and all the tenths of his lordships; particularly the tenths from the rents of his estates, in Northumberland; two parts of the tenths of his lordship of *Wyndrom*, *Boeltune*, and of the mill of *Hoeltune*; and if he should think fit to grant to others any of his landed property, the tenths are for ever reserved for the priory of the Holy Trinity, at *Kirkham*. According to a second grant, instead of the tenth of five carucates at *Tilleston* and four at *Grif*, now in possession of the abbot and monks of *Rievaulx*, he gives to the prior and canons of *Kirkham*, his inclosure at *Kirkham*, his houses, and mill, and meadows, and all that he has between the wood and the water; the fishing at *Kirkham* and *Hewson*. The whole of the land held of him in *Newton in Glendale* and *Carham* by *Ulfkill*, clerk. There are some minor privileges such as grinding their corn at the patron's mill, at *Kirkham*, without toll. (*Dugdale's Monasticon*.) It may be remarked on the above, that a carucate of land, i. e. land under the plough, was always accompanied with a proportionate extent of wood, moor, and pasture; so that the land alone granted by

this munificent baron to the prior and canons of Kirkham, must have amounted to five or six thousand acres. The actual yearly rental from the territorial possessions of the priory amounted to one thousand one hundred marks. (Dugdale.)

Rievaulx was the first monastery in England, of the Cistercian order, founded by St. Bernard, of Clairvaux. The principal grant of Sir Walter Espec, to this abbey were "nine carucates of land, with all their appurtenances in wood, plain, meadow, pasture, water, and all other places," in the valley of the Rie.

Wardon Abbey was founded for monks of the Cistercian order. According to an instrument of confirmation of their rights and privileges, granted by king Stephen, the first monks migrated from Rievaulx Abbey.

Hawisia married to William Bussy, a descendant of Roger de Bussy, who, in the time of the Conqueror, is supposed to have built a castle at Sleaford. Another descendant in the time of Richard II, is represented as possessing large property in Lincolnshire; but his principal house, or manor place, according to Leland, was at Hougham, though he occasionally resided at Haydor. This latter person was beheaded at Bristol.

Robert de Ros, called Fursan. In 1205, the sheriffs of Yorkshire, Lincolnshire, Northumberland, Cumberland, and Westmoreland, were directed by king John, to seize all the lands of the Lord Ros: but they were not long withheld from him. In 1213, he took upon him the habit of religion; when his castle of Werke, with all his barony, were committed to the custody of Philip de Ulcote; but were again restored to him on his leaving the cloister. From 1215 to the death of John, he was engaged in all the troubles of the period, and his property was again confiscated, but restored to him on the accession of Henry III. Robert de Ros, the second son of the above, was appointed by the Scottish council, guardian of the young king and queen of Scotland, who were married at York, Dec. 26, 1251, the queen being then eleven years of age. Robert de Ros incurred the displeasure of our king Henry III, for laying the queen of Scotland, his daughter, under certain disagreeable restraints; one of which may be inferred from the remedy. Certain noblemen in the service of Henry, "*regem et reginam simul in lecto posuerunt.*"

1285. *The bowels of Robert de Ros buried at Belvoir, his heart at Croxton*. After the commencement of the thirteenth

century, the bodies of royal and noble persons were regularly embalmed, or covered with cerecloths, and deposited in coffins of stone, lead, or wood. It was a common practice, when the body was embalmed, to take out the heart and bowels, and inter them in a different church to that in which the body was buried; and a request that this might be done, was sometimes inserted in the will of the deceased. From numerous instances it appears, that this custom prevailed from the twelfth to the eighteenth century. The heart of Richard I, was buried at Rouen, his bowels at Chaluz, and his body at Fontevraud. In 1806, the heart of Lord Edward Bruce, who was killed in a duel in 1613, and his body buried at Bergen, in Holland, was found in the burying ground adjoining the old abbey church of Culross, in Perthshire. It was contained in a silver heart-shaped case, on the lid of which were engraved the name and arms. After drawings were taken of it, it was carefully replaced in its former situation. (Bloxam's Monumental Architecture, &c. p. 55, 64.)

1301. There still remain in the chancel of Orston church, a slab and recumbent figure of a lady in red freestone, within an ogee canopied recess with crocketed pinnacles; the arms of Ross and Albini are on each side of the upper part of the slab: this monument has been supposed to commemorate the Lady Isabel de Ros. (Nichols' Leicestershire, vol. 2, p. 1, pt. 31.) Sir Robert de Ros, the second son of the above, was the founder of the Ros family in Hertfordshire. He was appointed in 1285, by the name of Robert of Belvoir, to be treasurer of king Edward's exchequer, then held at Caernarvon. He was knighted in 1306.

1350. *Jubilee at Rome.* The design of Boniface, the eighth Pope of that name, in the institution of the jubilee in 1300, was money. The tendency of this festival was the utmost licentiousness and corruption. Its pretence, remission of all sins to such as visited the church of St. Peter, within the limits of the year of jubilee.

Johannes Ross le bon compagnon—Stoke Albany church. The indefatigable Nichols visited this church in 1792, with a draughtsman, to delineate the monument of John de Ros, the founder of the church. To his great astonishment, he was told that it had been removed from the arch of the church two years before, by the express direction of the resident clergyman, because the figure looked black and unhandsome. The figure of the warrior with the slab which formerly contained the inscriptions,

was first turned upside down in order to make a seat; but this appearing still worse than the figure, the whole was broken, and the fragments buried under an adjoining brick pavement. The manner in which Nichols notices this barbarism, is one of the few specimens of energetic writing in his ponderous work.

1346. *William de Ros III, led the fourth division in the battle of Neville's Cross.* The text of Nichols has been followed in this assertion. Sharon Turner, (*Hist. of Middle Ages*, vol. 2, p. 210) whose authority appears to be Froissart, states that three of the divisions were under the command of prelates—Durham, York, and Lincoln. A third account derived from Boece, Ridpath, and Surtees, makes Henry, Lord Percy, leader of the first division; Edward Baliol, of the fourth, supported by the Archbishop of Canterbury, the Lord Roos, and the sheriff of Northumberland. The second and third divisions were commanded by the Lords Neville and Hastings. High authorities declare that queen Philippa was present at the battle: others equally worthy of credence, state positively, that she was at York. The history of this battle being thus involved in so much uncertainty, William, Lord Ros may, or may not, have had the honour assigned to him in the text.

Norham Castle, Sir Robert de Manners, Thomas de Gray, and William Marmion. The following quotation from Leland, illustrates and confirms the statement in the text. The orthography is modernised. "About this time there was a great feast in Lincolnshire, to which came many gentlemen and ladies; and among them, one lady brought a helme for a man of war, with a very rich crest of gold, to William Marmion, knight, with a letter of commandment of her lady, that he should go in the dangerous-est place in England, and there to let the helme to be seen, and known as famous. So he went to Norham, whither, within four days of coming, came Philip Mowbray, guardian of Berwick, having in his band one hundred and forty men of arms, the very flower of men of the Scottish marches. Thomas Gray, captain of Norham, seeing this, brought his garrison before the barriers of the castle, behind whom, came William richly arrayed, as all glittering in gold, and wearing the helme, his lady's present. Then said Thomas Gray to Marmion, 'Sir knight, ye be come hither to frame your helmet. Mount up on your horse, and ride like a valiant man, to your even here at hand, and I forsake God, if I rescue not thy body, dead or alive, or I myself will die for it.'

Whereupon, he took his courser, and rode among the throng of enemies; the which laid sore stripes on him, and pulled him at the last out of his saddle to the ground. Then Thomas Gray, with all the whole garrison, let prick in among the Scots, and so wounded them and their horses, that they were overthrown, and Marmion sore beaten was horsed again, and with Gray pursued the Scots in chase. There were taken fifty horses of price; and the women of Norham brought them to the footmen, to follow the chase. Thomas Gray himself killed one Gryne, a Fleming, an admiral, and great robber on the sea, and in high favour with Robert Bruce, &c. (Collectanea, vol. 2, p. 548—9.)

Ralph, Lord Neville, was the first secular person buried in the cathedral, at Durham; an honour granted on account of his munificent benefactions to that church. The Neville monument still remains, though in a ruinous state.

1383. Thomas de Ros died at Uffington. I am inclined to think that this person was the founder of the present church, at Uffington. The architectural character is certainly of the latter end of the fourteenth century. There is in the chancel, a recumbent figure of a de Ros, in the armour of the same period. The arms and crest of the de Ros family, are in the right spandrel over the grand entrance, at the west end of the church.

1436. *Sir Robert Ogle*, knight of Ogle Castle, situated on the river Blithe, in Northumberland. In 1436, a severe battle was fought at Pepperdean, just within the border of the county, not far from Cornhill, between the Earl of Northumberland, (the son of Hotspur,) or perhaps Sir Robert Ogle, and Douglas, Earl of Angus, each with about four thousand men. The English were defeated. This battle has furnished according to some, the origin of the ballad of "Chevy Chase," rather than that of Otterburn. Sir Robert Ogle was summoned to parliament, as first Baron Ogle, from 26 July, 1461, to 7 Sep. 1469, in which latter year his lordship died, and the barony passed in regular succession, from father to son, to Cuthbert, the seventh baron, who died without male issue.

1461—1483. *William, Lord Hastings*, had the Belvoir property granted to him, by reason of the near alliance in blood of his wife Catharine, to the Neville family, into which the de Ros family had intermarried. He was an especial favourite of, and warmly patronised by, the wealthy nobility of the period. Comines, who knew him well, speaks of him, as a person of "a singular wisdom

and virtue." He was at this time a pensioner of the French king. Sir Thomas More, in his history of Richard III, says "that he was a good knight and a gentle; of great authority with his prince; of living somewhat dissolute." His lady erected the chapel of St. Stephen, (wherein her husband, herself, and some of her posterity, were interred) in the north aisle of the choir, under a north arch, in St. George's chapel, at Windsor.

Castle Guard, is a tenure by which certain lands are held, on condition that the holders shall be ready, with a certain number of men, for the defence of the Castle, when required. This service was sometimes commuted for, by a yearly payment.

Harrington John, descended by a younger branch from the ancient barons of that name, lords of Haverington, in Cumberland; settled at this period, in the county of Rutland.

A family of the name of Pomery seems to have held the Castle of Belvoir, under the Lord Hastings, (Leland, Itin. v. 6, p. 59.) There were two brothers of this name at the time; John, abbot of Leicester, and Walter, mayor of the same place.

1499. Sir Thomas Lovel and his wife, the lady Isabel, were admitted into the fraternity of the priory, at Belvoir.

July, 1634, King Charles visited Belvoir. It appears from a curious letter preserved among the MSS. of Dr. Pegge, that the king visited Belvoir again in 1636.

"Sir,

Belvoir, Aug. 1, 1636.

His majesty taking notice of an opinion entertained in Staffordshire, that the burning of fern doth bring down rain; and being desirous, that the country and himself, may enjoy fair weather, as long as he remains in those parts; his majesty hath commanded me to write unto you, to cause all burning of fern to be forborne, till his Majesty be passed the country; wherein, not doubting but the consideration of their own interest, as well as of his majesty's, will invite the country to a ready observance of this his majesty's command, I rest your very loving friend,

PEMBROKE AND MONTGOMERY.

To my very loving friend the high
Sheriff of the county of Stafford."

On this letter Dr. Pegge remarks; "Pembroke was then Lord Chamberlain; and one of the family of Pyott, was then high sheriff of Staffordshire, whose descendant Charles Pyott, Esq. of Canterbury, lent me this letter to copy, 1746. Supposing the fact to be true, that the burning of brakes or fern will cause it to

rain, I apprehend, it may be accounted for thus. The air is a fluid property, tending to an equilibrium; in which case, wherever there is any extraordinary local rarefaction, as in the present business there must be, a slow-moving cloud may be drawn or determined that way; and there, for the same reason, may pour down its load."—The author was present at an incidental discussion, in the house of a distinguished individual at Leeds, which he hoped, might have led to a striking illustration of this point. It was asserted that the amount of rain, falling at Leeds, and in the immediate neighbourhood, had considerably augmented with the increase of furnaces for manufacturing purposes. During the progress of this work, the author requested an intelligent and influential gentleman at Leeds, to give him his opinion on the subject, supported by such data, as he could procure. The author has to acknowledge, that considerable pains were taken to satisfy his inquiries, though the result is different from what he had been led to expect. The average annual amount of rain, registered at the Philosophical Hall, at Leeds, from 1824 to 1831 inclusive, was 23.50 inches; from 1832 to 1839, 23.19 inches. This shews an average annual amount, not only considerably less than that for the whole of England; but less also than the amount for similar hilly districts, to that in which Leeds is situated; the atmosphere of the former, not being subjected to the increased temperature occurring in the latter, from its numerous furnaces. It may therefore be supposed, that though rain falls more frequently in a locality of this kind, than in others, the actual annual amount is not greater, if so much.

Scottish Army in England, January 1643. The conduct of the leading men in Scotland, previous to, and during the rebellion in this country, to the final catastrophe in the execution of Charles, will be a perpetual blot upon their memory. The Bishops of the Scottish church at that period, appeared cordially to sympathise with the wishes of Charles, that the liturgy of the English church should be used in Scotland; stipulating only, that certain alterations might be made, which would secure its better acceptance. To this, Charles readily consented: and Archbishop Laud, to whom the matter was referred, reluctantly. Laud, who lived but for the church, and died a martyr in her cause, conscientiously believing, that the liturgy of the English church was as free from imperfection, as any thing human could be, strenuously laboured, that it should be received by the Scottish church with-

out alteration : reasonably urging, as an inducement, the perfect uniformity which would then exist between the two branches of the catholic church in this island. Being overruled, he left it to the Scottish bishops to determine what alterations should be made : cautioning them to do nothing which might be contrary to the laws and customs of that country, with which, he professed not to be acquainted. The alterations were made by them ; and assurance given, that the liturgy thus formed, would be acceptable to the Scottish nation. Laud merely sanctioned what they had done. Charles and he, being deceived by the assurances of the Scottish bishops, took immediate steps for its adoption.

By the most culpable remissness on the part of the king's representatives in that country, in the blame of which, the Scottish bishops must bear a large part ; the most ordinary preparation was neglected to secure its adoption ; nor was any information given to the king, that it would be at all distasteful to the Scottish nation. The result is well known : and the Scottish church is, to this day, a sufferer from the want of wisdom in her bishops of that period. The plea for resistance was, the tyrannical coercion of conscience, in imposing a form of belief, worship, and discipline, not agreeable to the views of a vast majority of the Scottish nation. Admitting the soundness of this plea, it might be reasonably expected, that the objectors would have maintained its catholic principle ; its applicability, that is, to all other christian countries, as well as Scotland. But when the troubles of this country began, and a small faction of separatists objected to the church, that it oppressed the consciences of the minority, the Scottish plea was no longer applicable by its supporters. The large majority in England, forsooth, must yield to the factious scruples of the small, but inveterate and persevering minority. For a short time previous to the execution of Laud, scarcely any influential persons in this kingdom, except Pryne, and a few of his friends, desired, or would consent to, any alteration in the doctrine and discipline of the church. A Scottish army, (with its usual committee of preachers) was, however, continued in England, to enforce the reverse of what had been maintained in Scotland ; and the majority in this kingdom, was to be coerced to conformity with the presbyterian discipline and doctrine. It added, if possible, to the bitterness of the infliction, that the majority was also compelled to contribute, for several years, to the maintenance of this army. After this flagrant inconsistency, we need not be

surprised at any thing that followed. This same army, promised Charles a refuge from his traitorous English subjects, and when they had got him in their power, fixed the price of his betrayal, and were thus the direct and willing means of his murder. For they could not but contemplate the fatal result.

Partial good resulted, it is true, from this worse than Popish tyranny. Men found to their sorrow, that they had exchanged, the comparatively gentle constraint of episcopal discipline, for such it was, notwithstanding individual acts of tyranny, for the iron fetters of a presbyterian inquisition; which punished with ruinous fines, imprisonment, and death, a word, a look, or a speculation, which could be tortured into disaffection with their oppressors. The reign of terror could not be perpetuated beyond the short despotism of Cromwell; who, with all his faults, and tyrant and usurper as he was, had some noble qualities about him; and the nation with a revulsion of feeling, commensurate with their former sufferings, rushed to the church, as the truest friend under Providence, to their souls, bodies, and estates.

But there was a revulsion of another kind, limited at first to a few; but which, afterwards, became as fatal to the doctrinal soundness of the teachers and members of the church, as the former might seem to be eminently conducive to its political re-establishment. It was impossible for intelligent men, not to be disgusted with the enormous crimes, which had been perpetrated under the sacred name of religion. The sovereign himself (Charles II,) could not but look with feelings of aversion, upon the fanaticism, to which his father had fallen a martyr; and he himself had barely escaped a similar fate, from the same inauspicious motives of action. The step in some minds averse, either through a faulty education or indolence, to the trouble of distinguishing between error and truth, is but a short one from disgust at the abuse of serious things, to a rejection of their proper use. It was Charles' misfortune, to suffer under the influence of both these obstacles to a sound judgment. Hobbes, of Malmesbury, a name destined to infamous repute, as the industrious opponent of religion, natural as well as revealed, was the tutor of Charles, when Prince of Wales. Lord Herbert, of Cherbury, had been, a few years before the time of Hobbes, silently preparing the way for infidelity, by forming deism into a system. After the Restoration, several powerful writers began to inculcate tenets, which in a happier age of the church, would have been noticed, only to be universally

condemned. But any tenets, however subversive of the truth, which promised men liberty from the oppressive tyranny of the sectaries, was welcomed by the unreflecting,—and they are always a very large class in society,—without inquiry into their real nature and tendency. Hobbes was followed by Blount, Toland, and Lord Shaftsbury; the latter, at one time, a favourite minister of Charles; Anthony Collins, to whom Locke was so enthusiastically attached, that in his correspondence with him, he calls him, “a man whom he values in the first rank.” Then followed Woolston, in his attempt “to allegorize away the miracles of scripture, as Collins had done the prophecies:” Tindal, Morgan, Lord Bolingbroke, Chubb, and Hume, continued, though with unequal ability and success, to wage their anti-christian war.

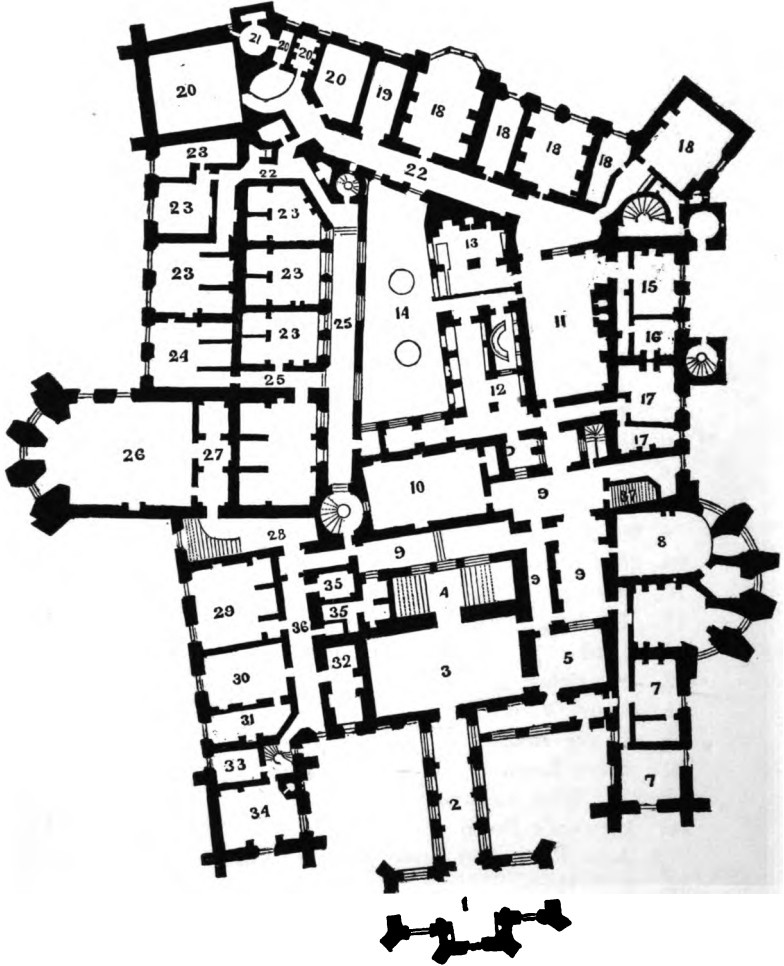
It was impossible for churchmen to breathe long in so tainted an atmosphere, and not suffer in common, with all others, from its effects. And the church is only now being partially purified from its malign influence. We have, therefore, little reason to look back with satisfaction, upon a period so disastrous to the church and state; though some good, as is ever the case, has resulted from extensive evil.



BASEMENT STORY

Scale 1/4" = 1'-0"

No. 1.



BASEMENT STORY,
BELVOIR CASTLE.

No. I.

BASEMENT STORY.

- NO.
1. Porch.
 2. Entrance Passage.
 3. Guard Room.
 4. Entrance to Guard Room Staircase.
 5. Porter's Lodge.
 7. Land Steward's Offices.
 - 8, 16, 17. Servants' Rooms.
 - 18, 23, 24. Ditto.
 - 29, 30, 32. Ditto.
 - 9, 22, 25. Passages.
 - 28, 36. Ditto.
 10. Servants' Hall.
 11. Kitchen.
 12. Larders.
 - 13, 31. Other Kitchens.
 14. Court Yard.
 15. Pastry Room.
 19. Store Room.
 - 20, 21. Wine Cellars.
 26. Steward's Room.
 27. Ante Room and Store Room to Ditto.
 33. Still Room.
 34. Bakehouse for Housekeeper's Use.
 35. Store Rooms.
 37. Staircase into South-west Subterraneous Passage.

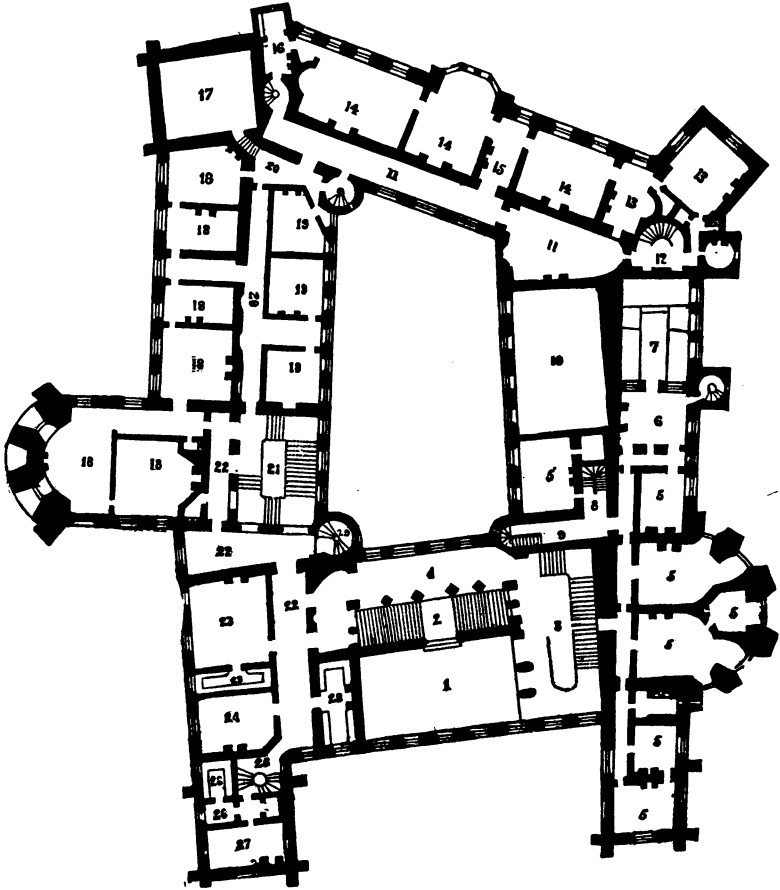
No. II.
SECOND STORY.

- no.
1. Guard Room.
 2. Staircase to Guard Room Gallery.
 3. Grand Staircase.
 4. Guard Room Gallery.
 5. Gentlemen's Bed Rooms.
 6. Ante Chapel.
 7. Chapel.
 - 8, 12, 25. Staircases.
 - 9, 20, 22. Passages.
 10. Kitchen continued.
 11. Ante Room.
 13. His Grace's Bed and Dressing Rooms.
 14. Study, Drawing, and Dining Rooms.
 15. Ante Room to Ditto.
 16. Awaiting Room.
 17. The Staunton Tower Wine Cellar.
 - 18, 19. Wellington Apartments, and Gentlemen's Rooms.
 21. Staircase to Grand Corridor, &c.
 - 23, 24, 26, 27, 28. Housekeeper's Rooms.

No. III.
PRINCIPAL STORY.

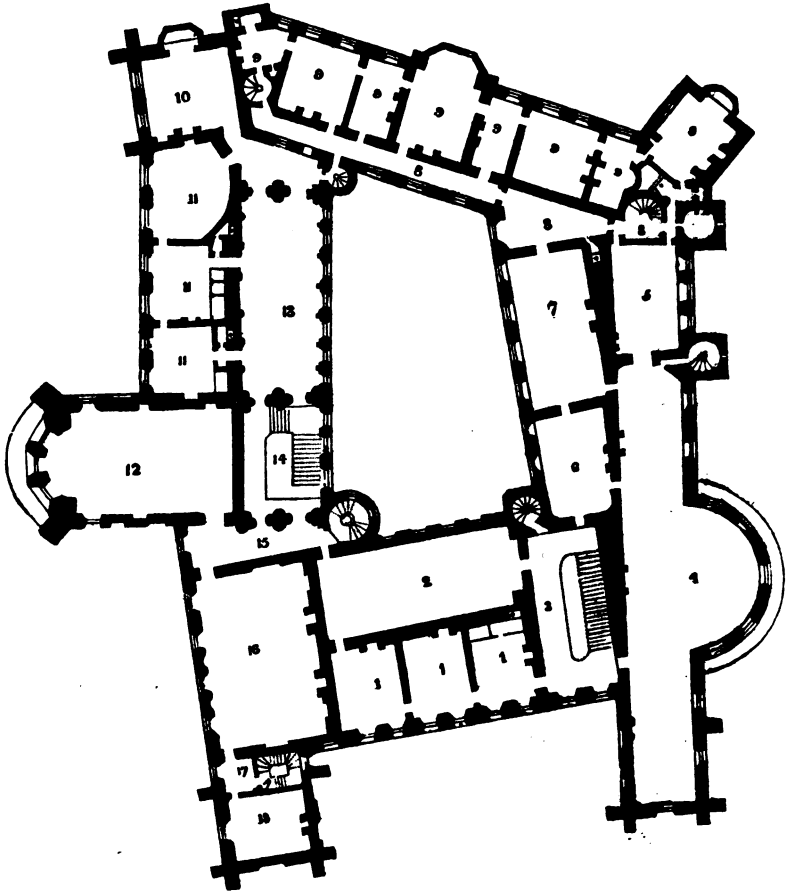
- no.
1. Royal Apartments.
 2. Picture Gallery.
 3. Grand Staircase.
 4. Regent's Gallery.
 5. Chapel.
 6. Awaiting Room.
 7. Library.
 8. Ante Room and Passage.
 9. The late Duchess' Boudoir and Private Family Rooms.
 10. Green or Assembling Room.
 11. Chinese Rooms.
 12. Elizabeth Saloon.
 - 13, 15. Grand Corridor.
 14. Staircase to Ditto.
 16. Grand Dining Room.
 17. Ante Room and Staircase.
 18. Fox hunters' Dining Room.

No. II.



SECOND STORY,
BELVOIR CASTLE.

No. III.



PRINCIPAL STORY,
BELVOIR CASTLE.

DESCRIPTION

OF THE

CASTLE.

Belvoir Castle, from the admirable natural advantages of its situation; from the skill and taste which have been displayed in adapting the architecture, both to its site, and the importance of the historical recollections with which it is associated; has acquired a celebrity, by no means confined to England. Scarcely any foreigner of cultivated taste, visiting this country for either business or pleasure, omits the gratification of a pilgrimage to Belvoir. One of the marked proofs of its fame in this country, is the variety of forms, in which attempts have been made to preserve some memorial of its magnificent grandeur. From pictorial representations of the highest class, to the most unpretending sketches of the amateur draftsman;—in topographical works of a permanent form, or in the more fleeting shape of annuals and periodicals,—a continually recurring evidence of its appreciation may be discerned. The variety of points of view from which it has been observed and admired, is almost analogous in extent, to the diversified shades of opinion of its numerous visitors. And, probably, in most instances, an opinion has been formed from the first impression received, on approaching the Castle, by the several avenues of communication with the surrounding counties. If the author may

be allowed to avail himself of a more attentive consideration of its various aspects, than is usually bestowed by the casual visiter, as the groundwork of a settled opinion on the subject, he would prefer the view, which is obtained by the ordinary road from Grantham; a near representation of which is given in the plate, described as the north-east front. The centre tower of Norman massiveness in the basement, first, and principal stories; slightly, but appropriately decreasing in its solid proportions towards the turrets and battlements, forms, in connexion with the Staunton and north towers, and the projections of the porch and cloister-like entrance, on the north-west side, a magnificent arrangement of castellated architecture.

By many persons, whom, in other respects, we might be inclined to suppose most capable of forming an accurate judgment, it has been asserted, that the four sides of the Castle are intended to be specimens of the four styles of architecture, which prevailed in this kingdom, to the end of the reign of Henry VII. The most cursory examination will shew, that such an arrangement does not exist. And what is perhaps of more importance to state, the author can positively assert, that no such arrangement formed part of the architectural design. It may, however, be readily ascertained, how such a mistaken opinion has been formed. The most prominent features of the north-east front are Norman:—the plain circular headed windows of the basement story, and the multiplied courses of zigzag moulding of those gems of Norman architecture,—the windows of the Elizabeth saloon, in the centre tower, may be especially instanced. But even in this very tower, where such marked Norman features are seen, uniformity has not been preserved: and its absence has materially contributed to the striking beauty of the structure. Whoever looks on those panelled buttresses, decorated with armorial insignia, would scarcely desire, that

their place had been supplied by the bald, unsightly pilasters of Norman æra. A less obvious innovation on Norman style, may be seen in the corbel table, on this, and the north-west, or grand entrance front. It may admit of question, whether this series of elegantly elongated, moulded trefoils, may not belong, if not to the early English style peculiarly, at least to a very late period of transition from the Norman. But there can be no question, that, it is infinitely preferable for effect, to the series of segmental blocks, which mark the battlements of the south-east and south-west fronts; and determine also at the same time, the portion which the fire of 1816 left untouched, and the difference in taste between the professed architect and the amateur;—between Wyatt and Sir John Thoroton. The north-east and north-west fronts were built under the superintendence of Sir John Thoroton after the fire; the south-east and south-west fronts, by Wyatt, previous to the fire.

It was a happy, if not a designed co-incidence, that the north-east front, in which are the magnificent Norman windows above alluded to, looks upon the site of St. Mary's Priory; in whose consecrated ground were deposited the remains of the founder, Robert de Todeni, and his successors, William de Albin I, II, and IV; who lived in a period, during which Norman architecture commenced in this kingdom, and arrived at its highest perfection.

On walking round from this portion of the Castle, to the north-west front, the principal feature is, the grand entrance of decorated character. Previous to the fire no such entrance existed; but immediate ingress into the Castle was afforded by a door, into what is now called the guard room. It would be tame language to speak of the present entrance as an improvement. Nothing can be in better taste than the porch with its lofty doors, its pointed arches, its ogee shaped canopies with finials; and the cloister-like entrance.

Reserving, however, a detailed account of this portion of the architecture, till we enter the Castle, we pass the bastion, and proceed to the

South-west front. Here we are principally struck with the boldness of the outline, and the massiveness of the proportions, especially of the centre tower. Yet, with the exception of the chapel, which is of purely perpendicular character, the architectural details are plain, even to baldness. The chapel has some good features about it, especially in the parapet above the arcade, in the basement story, which formed no part of the original design by Wyatt, but was added by Sir John Thoroton, in imitation of a portion of the parapet, in Lincoln Cathedral. The windows are of elegant proportions, and harmonise well with the general character and intention of the building. We might, perhaps, have wished, that the embattled parapet of the two towers, had been of a rather less gossamer character; and that more substantiality had been imparted to the pinnacles. But, upon the whole, the architecture of the chapel, forms an exquisite break upon the general plainness of this part of the Castle. It comes upon the view as unexpectedly, and contrasts as effectually with the remainder of this front of the Castle, as the little cultivated spots, which we meet with in the surrounding scenery; when, after passing through the dense foliage of gigantic trees, we suddenly arrive at an open area, where the tasteful skill of the floriculturist has been at work.

The terrace, upon which the south-east front of the Castle abuts, being for the private use of the family, is not ordinarily accessible to visitors. But the character of the architecture may be observed from a lower terrace; and from its varied details, its towers at the angles, its turrets and oriel windows, it is inferior in graphic effect to the north-east front only. To this latter we will now return

for the purpose of noting some family cognizances of genealogical and historical interest.

First, let us observe the appropriate inscription twice repeated, in shields between the basement and principal story of the centre tower:—*NISI DOMINVS ÆDIFICAVERIT DOMVM FRVSTRA LABORAVERVNT ÆDIFICATORES EJVS*. Commencing from the tower at the north angle, we notice between the windows:—1, three stags' heads caboshed; 2, Noel; 3, a bend engrailed between three leopard's heads; 4, Vernon of Haddon; 5, Paston; 6, Rutland impaling Noel, motto of the garter and ducal coronet; 7, Rutland impaling Sherard; 8, Ros, Badlesmere, Charlton, Lord Powis, and Vernon of Haddon, in eight quarterings, on the north buttress of the centre tower; 9, Ros and Badlesmere quarterly, on the south buttress, with coronet and motto of the garter, over the windows of the Elizabeth saloon; 10, Rutland impaling Sutton, motto of the garter and coronet; 11, Rutland impaling Howard; 12, Rutland impaling Holland, Earl of Kent; on the facade to the south of the centre tower; 13, Montague; 14, Espec; 15, Charlton, Lord Powis and Vernon of Haddon, quarterly; 16, De Roos; 17, Albini; 18, De Toden; and on the west side of the north tower, Manners, &c. impaling Paston.

The Bastion extending to the west commands the only accessible approach to the Castle; the eight cannon upon which would sweep with a destructive fire, over an area of three-fourths of a circle. They are of brass, and elegant workmanship. The first is inscribed,—“*La Meurtriere—Ultima ratio regum—Pluribus nec impar*”—a shield, azure, 3 fleurs de lis argent; with the crown of France. On the breach, “6. 1. 23. A Strasbourg, par J. Berenger, 1758.” The second with similar armorial bearings is inscribed,—“*La Tranquille; 6. 1. 2.*” The third; “*La Radieuse; 6. 0. 26.*” The fourth,—“*La Temeraire; 6. 1. 18.*” A

smaller one is inscribed "Loddington Volunteer Cavalry,"—a crown with the initial P. Arms—quarterly; 1 and 4, sable a lion passant, between three scaling ladders; 2, gules, on a chief, argent, two mullets, sable; 3, a fess, gules, between three cross-crosslets fitchée. Motto, "Æquam servare mentem." Morris, of Loddington Hall, in the county of Leicester. Sixth inscribed "La Turbulente" of the same size and cognizances as the four first;—"6. 2. 13." Seventh, "L'Americane 6. 2. 3." Eighth, "La Remarquable, 6. 1. 12."

INTERIOR.

On entering the Castle, we may remark in the first place, that the porch, entrance passage, guard room, and gallery, were all designed by Sir John Thoroton, from portions of Lincoln Cathedral. Over each door of the porch, are arms,—Rutland impaling the quarterings of the Carlisle family, viz. Howard, Brotherton, Warren, Mowbray, Dacre, and Greystock, with motto of the garter and ducal coronet. The entrance passage is lighted by eight windows, (four on each side) between which, shafts rising from flowered corbels, form the support of moulded ribs on the vaulted roof. Ranged along each side of this passage are stands of arms for about one hundred and twenty men, appropriately commencing with a star-like arrangement of cavalry sabres, whose points meet in a central boss, having on its face, a correctly designed cast of the head of the Duke of Wellington. On each side of the extreme end of this passage are banners, and two stands of pikes, one of which is intended to mask an ingenious contrivance, for procuring an effectual draught for the stove, which warms this passage. A little side room on the left, appropriated to the use of such of his Grace's tenants, as may be desirous of a personal communi-

cation, forms part of the same design. This room from its occasional use, has received a name of very literal import,—“Speak-a-word room.” It contains some very good engravings on stone, one of which represents Goosey among his hounds.

The gigantic elk's head with horns, resting on the finial over the door of entrance from the porch, was dug out of a bog in Ireland. Above the stands of arms on each side, are ranged water-buckets for the fire-engine. The door with unglazed window above, looking into the guard-room and gallery, is a remarkably beautiful specimen of decorated character.

THE GUARD ROOM

Is a magnificent combination of ancient style with modern comfort. The principal material of the floor (Nottingham freestone) is relieved of its sameness of character, by two squares at either end, of mosaic-work; or, rather, an intermixture of black and white marble, with freestone, in a fretty form. On each side the door of entrance, the walls are covered with blank arcades with trefoil heads, tooth moulding, and embattled cornice; above which, are four deep windows, the sides and archivolt of which are decorated with plain mouldings, and the deep centre hollow, with a single string of the tooth ornament. The arrangements of arms at each end mask stoves, the one to the right, containing among its various implements of war, a cavalry sword, worn by Lord Robert Manners, at the battle of Waterloo.

The character of this portion of the Castle is preserved throughout, by banners, complete suits and detached pieces of armour, arranged in niches, or against panels. The two figures in gilded armour have a certain gorgeous effect, by

being placed in contrast, as it were, with the mellow, almost gloomy light, from the stained glass in the gallery behind. But they are, in no other respect, worthy of their distinguished situation: being incongruous in detail, and of unsubstantial material. There are in this very guard room, pieces of armour, of steel inlaid with gold, which a skilful cleaner might render more appropriate and striking embellishments.

Want of space alone prevents a detailed description of many portions of the architecture of this grand room. The visiter is, however, requested to give the observance of a few seconds, to the vaulted roof, with its moulded ribs, bosses, and shafts, with their elegantly flowered corbels. Let him also look at the effect of the grand staircase, and the gallery as seen through those flattened arches, especially the arch of entrance to the staircase, with its panelled sides, multifoil head, and continuous string of ball-flower moulding. The tables on each side of this entrance are interesting, not only on account of the great beauty of the material, but from the history of their formation. The slabs consist of strips of deposit taken from wooden pipes, used for conveying water in Blithe Mine, Alport, Derbyshire; and were formed in eleven years. The frames and legs are of oak, dug up from under some old houses in Sheffield.

The family cognizances in the Guard Room, are those of Robert de Toden, over the door into the porter's lodge; and over another door at the same end, Albini impaling De Lisle. Above the piers of the arches at this end, are, De Roos impaling Beauchamp, Earl of Warwick; and De Roos with an escocheon of pretence for Isabella, the heiress of the house of Albini. Above the piers at the opposite end, are, De Roos impaling Stafford; and De Roos impaling Neville; over each of these last four shields, is a coronet.

Above the piers on each landing from the first flights of

stairs, after leaving the Guard Room, are Rutland with St. Leger, on an escocheon of pretence; and Rutland with De Roos on a similar escocheon. Previous to mounting the grand staircase which communicates with the principal story, we turn to the left in the guard room gallery, and in the stained glass of four windows, executed by Wyatt, we observe, first, the arms and scroll of "Robert de Todeni;" in the second light of the same window, the arms and scroll of "William D'Albini." In the second window, there are representations of two knights in barons' coronets and mail armour, with shields and scrolls, which determine them as memorials of "Robert de Todnei le Fundeur," and "D'Albini." The former holds a standard on which appears, gules, two lions passant gardant, or; to denote the office of standard-bearer, which Robert de Todeni sustained under the Conqueror. In the third window are representations of knights with similar coronets and armour; whose armorial bearings and scrolls commemorate "Walter Espec.—Fidem semper regibus servans;" behind whom is some drapery, with the cognizance of Scotland, in allusion to his valour in the battle of the Standard in 1138, when the Scotch experienced a ruinous defeat, and lost half their army: and "Robert de Roos" on whose tabard of argent, is a cross moline, gules. The fourth window contains the shields and helmets, &c. of Robert de Todeni, and De Roos. Returning back to the west portion of the gallery, we remark the richness of ornament in the arches and semi-arches, or brackets, which support the landing on the principal story; the tooth moulding in the former; blank shields, the Beaufort cognizance and Tudor Rose, in the spandrils of the latter. The Ottoman with its twelve back cushions at the north-west end of the gallery is about three yards square, and was worked in worsted, by the ladies of the neighbourhood. It is decorated with compartments, in which, are the peacock, the cap of dignity, ducal coronet, and flowers.

Ascending the grand staircase, we arrive on the gallery of the principal story; round which are niches, with crocketed canopies and finials. The arms above the niches are;— 1, Rutland impaling Paston; 2, Rutland impaling Neville; 3, Rutland impaling Holcroft; 4, Rutland impaling Charlton, Lord Powis; 5, Rutland, with an escocheon of pretence for Sidney; 6, Rutland, with a similar escocheon for Knevitt, impaling Tufton; 7, Rutland impaling Carey; 8, Rutland impaling, quarterly, Montagu and Monthermer. The above are the armorial bearings of the first eight Earls of Rutland. The gallery of this staircase communicates at the north-west end, with the regent's gallery, and the king's rooms; and, at the other end, with the anteroom to the library, formerly the billiard room, and the picture gallery. The usual and perhaps the most convenient course of viewing the rooms on the principal story, is, to proceed first by a door on the left, into

THE REGENT'S GALLERY.

The fire of 1816 was stopped at this door, by bricking it up, after having done some slight damage to the oak floor, (some traces of which may be now observed on entering) and consuming a single picture hung over the door. At this end of the Regent's Gallery, our surprise is excited, that the great disproportion of the breadth to the length;—17 feet 8 inches, to 131 feet, and 18 feet 2 inches high,—should not occasion the room to appear more decidedly what it was designed to be,—a gallery,—than what it is often applied to,—a magnificent, as well as comfortable, living room. It is, however, soon observed, how its anticipated disproportion has been obviated. The central tower of this side of the Castle, with a diameter of 35 feet 9 inches, by the addition of a bay to the gallery, gives an increased breadth of 18

feet; with such a glow of light through its windows, and such a prospect from them, as are rarely equalled. This noble gallery was temporarily fitted up for the reception of George IV, when Prince Regent;—hence its name;—and still remains very much in the same state: it may indeed be questioned, whether very elaborate decorations would improve its character. Though of such large dimensions, it is a warm and comfortable room; and is, moreover, capable, by the occasional hanging of curtains across its breadth, of being divided into three fairly proportioned rooms; of which, the centre with the bow is by far the most attractive. But the great charm of the regent's gallery consists in the variety of works of art assembled in it. A preference in order of time, may be fairly given to the examination of eight pieces of gobelin tapestry—two large, and six smaller, on which are delineated with the brilliancy of colouring, and the minute finish of the most accomplished pencil, the adventures of “Dom Quichotte,” from designs painted by Coypel. They are inscribed at the bottom of each piece, as follows:

1. Dom Quichotte trompé
par Sancho prend des
Paysannes pour sa
Dulcinee.
2. La fausse princesse de
Micomicon vient prier Dom
Quichotte de la remettre
Sur la throne.
3. Dom Quichotte prenant des
Marionettes pour des
Maurs croit en les combattants.
Andran 1770.

4. Dom Quichotte fait demander
par Sancho, a la princesse
la permission de la voir.
Cozette. G.
5. Poltronnerie
de Sancho a la
Chasse.
6. La Doloride prie Dom
Quichotte de la venyer
de l'enchanteur.
Andran 1770.
7. Le Repas de Sancho dans
L' ile de Baratria.
8. Dom Quichotte guery
de sa folie par la Sagesse.

In every one of these, the respective characters of the knight and the squire,—the roguery, laziness, and sensuality of the latter, and the weak-headed frenzy of the former,—are most admirably delineated. The squire is always cunningly alive to his own safety, interest, and comfort: while the knight never for a moment suspects his knavery; or indeed views any thing in its true light, until awakened from his fantastic dreams by “La Sagesse.” In this piece, the transition from active frenzy, always of a chivalrous and self-denying nature, to a melancholy review of his eccentric course, is described in a most masterly manner, and so true to nature, that it is almost painful to look upon. The several subjects are surrounded by devices of armour, flowers, fruit, sheep, &c. It is an interesting feature in these tapestries, that though a chance purchase of his Grace, the peacock in his pride is beautifully delineated on the top of each piece.

ANTHONY COYPEL was born at Paris in 1661. He received instruction in the rudiments of his art from his father; who, being appointed director of the French academy at Rome, took his son with him, that he might have an opportunity of improving himself there, by studying after the best models. During his continuance in that city, he designed after the antiques, and after the works of Buonarrotti, Raffaele, and the Carracci. After three years practice at Rome, he went to Lombardy and Venice to study colours, and returned to Paris, very well qualified to appear as a professed master, although at that time, not above eighteen years of age. The Duke of Orleans appointed him his principal painter: and he eventually received so many proofs of esteem from the king, the dauphin, and the princes of the blood, that he was seldom disengaged from the service of one, or the other; and as a public testimony of his merit, he was appointed by the king, director of all his paintings, with a large pension, and was also elected director of the academy. He painted historical and allegorical subjects. There is a great deal of spirit in his compositions, and generally an agreeable expression; the turn of his figures is frequently elegant; but he can rarely divest himself of the French taste. His style is theatrical; his heroes are those of Racine; and his costume resembles that of the opera. He died in 1722, aged sixty-one. Anthony had a brother, Noel Nicholas, a painter and pupil of his father, of nearly equal merit, who was born in 1692, and died in 1737.

Gobelin Tapestry is so called from the name of two brothers, who in the reign of Francis I, introduced from Venice into France, the art of dyeing scarlet; and established extensive work-shops, for the purpose, upon the small river Bievres, in the Faubourg St. Marcel of Paris, at Gentilly. Here the brook takes the name Gobelins from the manufactory. In the year 1677, Colbert purchased the houses from the Gobelin family, in virtue of an edict of Louis XIV, styled it the Hotel Royal des Gobelins, and established on the ground a great manufactory of tapestry, similar to that of Flanders. The celebrated painter Le Brun was appointed director in chief of the weaving and dyeing patterns. Under his administration were produced many magnificent pieces of tapestry, which have ever since been the admiration of the world. There is an academy within the Gobelins for the instruction of youth in the various branches of the fine arts, in physical science, and mechanics, subservient to the improvement of the manufacture.

Several attempts have been made to establish a manufactory of tapestry in this kingdom. It is mentioned in authentic documents of the reign of Edw. III, and Henry VIII. Sir Francis Crane, in the reign of James I., established a manufacture of tapestry at Mortlake, in Surry; but, though patronised by the king, the prince of Wales, and the Marquis of Buckingham, it was found to be too expensive a speculation, and therefore fell into decay.

In various parts of the gallery, and principally on marble columns, there are some exquisitely chiselled busts by Nollekens of the following persons:—William Pitt, and his father, Lord Chatham; Oliver Cromwell; the present Duke; the late Duchess; the Prince Regent; Lord Robert Manners; the Marquis of Granby; the first Earl of Mansfield, with the motto “*Uni æquus virtuti*;” Charles, the third Duke of Somerset; William III; and George II. There is also a bust of the late Duchess, by Matthew Wyatt, on a fluted column, the top of which is gracefully and appropriately decorated with a wreath of flowers; beneath which there is the following inscription:—“*ELIZABETHA RUTLANDLE DUCHISSA OBIT XXIX NOV. MDCCCXXV.* This was executed after her death, from the painting by Sanders, in the Elizabeth saloon. A bust of Admiral Keppel, by Jos. Ceracchi, faultless as it may be in the execution, does not please in the conception. The features are of genuine Dutch character, sufficiently alien from the classic drapery of the bust.

JOSEPH NOLLEKENS, the son of Joseph Francis Nollekens, a native of Antwerp, and a painter by profession, was born the 11th of August, 1737, in Dean Street, Soho, London; and baptised at the Roman catholic chapel, in Duke’s street, Lincoln’s Inn Fields. After receiving a very imperfect education, he commenced, early, the study of sculpture, attending the drawing school of Shipley, in the Strand, and afterwards the studio of Scheemakers, in Vine Street, Piccadilly. In 1760, he proceeded to Rome, with a scantily filled purse, where he acquired considerable reputation and emolument by adding heads to busts, and bodies to heads, of antique



J. Marchant del.

H. Adlard sc.

HIS GRACE THE DUKE OF RUTLAND

From a Bust by Solitens.

GEORGE GORDON, LORD BYRON

fragments, staining them with tobacco water to give the whole an appearance of age. After ten years of profitable study at Rome, Nollekens returned to London, where the simplicity of his manners, and great skill in sculpturing busts, procured him from the rich and great, ample employment and munificent remuneration. His studio became a kind of fashionable lounge for individuals of the highest rank. He had, also, a good deal of employment, in a branch of the art still less favourable than bust making, for the display of its higher powers; namely, that of common place monuments for common place people. An exception, however, must be made in favour of the monument to Mrs. Howard, of Corby Castle, which is one of his best productions, pathetic in conception, elegant and tasteful in execution; as a work of art, very far superior to that, by him, of Captains Lord Robert Manners, Bayne, and Blair, in Westminster abbey, which, though a sumptuous, is but a frigid, mechanical work. Notwithstanding his numerous commissions, Nollekens found time to undertake several statues, and pieces of poetic sculpture, among which were no fewer than five Venuses, one of them since known by the name of the Rockingham Venus. A rigid economist himself, he married a lady of still more parsimonious habits; and at his death on the 23rd of April, 1823, was found to be possessed of upwards of £200,000, all of which, with the exception of a few trifling legacies, he bequeathed to his friends, Francis Palmer, and Francis Douce, the well-known antiquary; very much to the disappointment of a swarm of greedy legacy-hunters. The chief attraction about his busts, on which his fame will chiefly rest, is ease and simplicity; the chief defect is want of dignity and sentiment.

JOSEPH CERACCHI was a young Italian sculptor of rising talents. Sir J. Reynolds sat to him for the only bust in marble, which was ever executed of that illustrious painter. Ceracchi was in France during the Revolution, and having been implicated in the plot to destroy Buonaparte, suffered under the guillotine.

At the end of the gallery, nearest to the entrance from the grand staircase, there are a Venus Couchante, and a head of a Nun, in statuary marble, by a young Italian artist, purchased by the Duke, when in Italy. From this point, it will be as well to notice, in succession, the pictures with which the gallery is adorned.

Portrait of Lady Tyrconnel in a sitting posture, dressed in white satin, with feathers in her hair. Sir Joshua Reynolds.

Intombing of Christ. Luca Penni. Purchased for £100. The Virgin stands near a square tomb absorbed in grief, while attendants are placing the dead Christ in the tomb. In this latter figure, the general effect of colouring and position is alloyed by an appearance of muscular life in the right arm and hand. Large picture.

LUCA PENNI, a contemporary of Raffaele, arrived in England in 1537. He is said not only to have designed for engravers, but to have engraved himself. There is no certain date of his death, or of his leaving this country.

Landscape. A copy of the large tree by Claude Lorraine. So far as its elevation permits an opinion to be formed, it appears to be a very successful copy. Painted by the late Duchess of Rutland.

Christ disputing with the Doctors in the Temple.—West. A small picture, in which there is an absence of dignity and felicitous grouping of the figures. £40.

BENJAMIN WEST was born in the province of Philadelphia, Oct. 10, 1738. His father was of English extraction, but had emigrated to America, and married a person of the same religious tenets,—those of the people called quakers. Being introduced by Archbishop Drummond to George III, that monarch continued his warm and steady patron as long as his faculties continued unimpaired; employing him on historical subjects, and portraits of the royal family, and procuring his nomination to the presidency of the Royal Academy. West died 11th March, 1820, in the 82nd year of his age; and was buried beside Reynolds, Opie, and Barry, in St. Paul's Cathedral. The pall was borne by noblemen, ambassadors, and academicians. His productions are very numerous, and were warmly criticised during his life, by admirers and opponents. The general impression now is, that they are for the most part, "cold, formal, bloodless, and passionless."

Samuel presented to Eli.—West. This, the companion to the above, though a subject of great simplicity of action, is represented in a somewhat theatrical style. £40.

Sterne's Maria and Heloise; two small oval pictures by Angelica Kauffman.

The Wounded Stag; by the same artist, is a large picture of much more ambitious pretensions than the two former; pleasing in the conception, and warm in the colouring. But we cannot fail to notice the usual absence of decided character and expression, which marks the works of this artist. On canvass, 4 feet 2 inches by 3 feet 3 inches.

ANGELICA KAUFFMAN was born at Coire, in Germany, in 1740; and died at Rome, in 1807. After studying at Rome, she accompanied Lady Wentworth, in 1765, to England: where she was patronised by royalty, decorated with academic honours, and became so much the fashion, that Boydell published upwards of sixty plates, engraved by different artists, from subjects painted by this lady. And what may seem a less equivocal testimony to her merit, she was warmly eulogised by Fuseli; who, if not a pleasing painter, was a most learned and able critic. But it must be admitted that her works, though generally possessing a certain attraction, and often warmly coloured, have so much of sentimentality and affectation in the conception, as to prevent her taking a high place in the ranks of art.

Near the above, a small design, in ivory, of the Adoration of the Shepherds, exquisitely carved; and a medallion of Leopold Frederick Francis, Duke of Anhalt Nassau, the friend of John, Marquis of Granby, with the original letter of Mr. Sinclair pasted at the back. (See page 119.)

Whole length portrait of the present Duke, when a young man, in the uniform of the Leicester yeomanry. Hoppner.

JOHN HOPFNER was born in London, in 1769. Being patronised by the Prince of Wales, afterwards George IV; his studio was crowded with princes, peers, and fine ladies. And there is on record a long list of portraits painted by him, of the most

distinguished persons of the age. His works are characterised by Allan Cunningham as remarkable for simplicity, and austere composure of style; and often, for elegance of form, and poetic loftiness of sentiment. He died April 1810, in the fifty-first year of his age.

Lord Robert Manners. Sir Joshua Reynolds. Ships in the distance. £210.

SIR JOSHUA REYNOLDS, the son of a clergyman, and born at Plympton, the 16th of July, 1723, was originally destined to the practice of physic. An early indication of his talents for drawing, induced his father, in 1741, to place him under the care of Mr. Hudson; who principally employed him in making careful copies of the masterly drawings of Guercino. Jealousy of his pupil on the part of Hudson, produced a separation. In May, 1749, an opportunity was afforded to Reynolds of proceeding on a voyage to the Mediterranean, which terminated in his arriving at the object of his ardent wishes—Rome; where he studied with unceasing assiduity the productions of the great masters, especially Raffaele and Michael Angelo; but profited, principally, by the works of Leonardo da Vinci, Fra. Bartolomeo, Titian, and Velasquez. He subsequently travelled to Bologna, Parma, Florence, and Venice; and after an absence of three years arrived in England, October, 1752. He soon established himself as a professional man in St. Martin's lane, London. For some time, he had to contend with the bad taste of the period, though he subsequently acquired a brilliant reputation, and a daily increasing demand for his works, especially his portraits. His celebrated picture of *The Nativity*, a composition of thirteen figures, twelve feet by eighteen, painted in 1780, as the central piece for the stained glass, at New College, Oxford, was purchased by the Duke of Rutland for 1200 guineas; and was burnt in the fire of 1816. It is described, as having "the fault of almost all Sir Joshua's historical works; it was cold, laboured, and uninspired." Nineteen pictures by Sir Joshua were consumed in this fire, a list of which, with their prices, has been given, (see page 127.) Sir Joshua Reynolds died the 23rd of February, 1792; and was interred in one of the crypts of St. Paul's, amidst demonstrations of respect from the most illustrious men of the land. His single poetic figures are remarkable for their unaffected ease, their elegant simplicity, and the splendour of

their colouring. Though mostly portraits, they have all the charm of the most successful aerial creations. It is an alloy to the value of his works, that their beauties are of a more than usually perishable character, by reason of his unfortunate perseverance in experiments on his colours.

The late Duke of York. Half length. Geddes. An admirable likeness, indifferently painted.

Lady Isabella Manners, Duchess of Rutland, 1779. Full length. Reynolds.

Under the above, in a carved oak frame, a *Portrait of Chaucer*, 1400; $9\frac{1}{2}$ inches broad, by 12 inches high. The author of this work would hazard an opinion, that this was painted by Occleve, one of the first of our poets; and who, it is known, was so attached to Chaucer, that he calls him his master, and his father, and affectionately and repeatedly laments him. What renders this opinion more probable, is, that Vertue mentions an illuminated manuscript of Thomas Occleve, in which there is a portrait of Chaucer, painted by Occleve himself.

Portrait of the late Duchess, left in an unfinished state by Hoppner. The accessories of the garden landscape were added by Matthew Wyatt, in something less than his usual taste. She is represented as leaning against a column, in her favorite flower garden, on which is the following inscription.

“ One cultivated spot behold, which spreads
Its flowery blossom to the noon tide beam,
Where numerous rosebuds rear their blushing heads,
And poppies gay, and fragrant violets teem.

Far from the busy world's unceasing sound
Here has Eliza fixed her favourite seat,
Chaste emblem of the tranquil scene around,
Pure as the flower which smiles beneath her feet.”

Lucy, Duchess of Rutland, second wife of John, second Duke of Rutland. Kneller.

SIR GODFREY KNELLER was born of a noble family in 1648, in the city of Lubeck, and received his first instruction in the art of painting, in the school of Rembrandt. He afterwards became a pupil of Ferdinand Bol. When he came to England, he was patronised by the Duke of Monmouth, and by him introduced to Charles II, whose portrait he painted several times. After the death of Sir Peter Lely, he had incessant employment, and was distinguished by many public marks of honour. Kneller had much of the freedom of Van Dyck, but less nature. His outline is bold, his attitudes are easy, and not without dignity: his colouring is lively, the air of his heads generally graceful, and there is a pleasing simplicity in his portraits, combined with a considerable degree of elegance. But there is also a monotony in the countenances, and a want of spirit in his figures. Thus the beauties of the court of William III, painted by order of the queen, are very inferior and tame, in comparison of Sir Peter Lely's beauties of the court of Charles II. Kneller preferred portrait painting for this reason:—"Painters of history," said he, "make the dead live, and do not begin to live themselves, till they are dead. I paint the living, and they make me live." Sir Godfrey died in 1726, at the age of 78; or, according to some authorities, in 1723.

Landscape. Breughel, the figures by Rubens.

JAN BREUGHEL, the son of Peter Breughel, a painter of some reputation in comic subjects, was born at Brussels, in 1589. He received the principles of art from his father, and learned to paint in distemper under Koek, and oil painting from an artist named Goekindt. For some time he confined himself to flower painting: but travelling into Italy, he enlarged his style, and painted landscapes, which he adorned with small figures executed with exquisite correctness and beauty. Many painters availed themselves of his liberality, and induced him to enrich their pictures with his beautiful little figures, or landscapes; among them are Steenwick, Van Baelen, Rothenhammer, Momper, &c. Even Rubens made use of his skill in more than one picture, in which Rubens painted the figures, and Breughel the landscapes, flowers, animals, and even insects. Growing rich by his industry, he cultivated a magnificence in his apparel, and was nicknamed velvet Breughel, from the costly material of his dress. His touch is light and spirited, his drawing correct, and his finish elaborate. His pictures are

much admired ; although his landscapes are injured by an exaggerated blueness in the distances. He is supposed to have died about 1642.

Man, Woman, and Boy. Le Nain. In front of a large ruinous place, occupied by peasants, an old woman is sitting listlessly, with her hands before her. On the right, a man with a small peaked grey beard stands stiffly near a boy sitting on the ground. There are in this picture great decision of forms, powerful colouring, and careful execution. £40.

There were two brothers of the name of Le Nain, Louis and Antoine, who lived at Laon in the first half of the seventeenth century, and are advantageously distinguished from most of their countrymen. They commonly painted together the same picture.

Head of Lord Chancellor Nottingham.

Landscape. Gainsborough. Cottages, with a man bringing home wood. A sweetly natural, well-painted scene of rural life.

THOMAS GAINSBOROUGH was born in 1727, at Sudbury, in Suffolk. When ten years of age, he had made some progress in sketching any object that struck his fancy ; an old tree, a group of cattle, a shepherd and his dog, &c. Before he was twelve, he ventured on colouring ; and by that time, had painted several landscapes. At fourteen, he was sent to London, to study under Hayman, the companion of Hogarth, and Gravelot, the engraver. He soon after commenced as a portrait painter, supporting himself, till at the age of nineteen, he married a young lady, who had a fortune of £200. per annum. Having painted some portraits of the royal family, which were much admired, he soon acquired extensive practice and proportionate emolument. But with painters, his fame rests on his landscapes, and what might be called fancy pieces, such as the celebrated " Cottage Door," now in the collection of the Marquis of Westminster. The testimony of Sir Joshua Reynolds to his merits, is concurred in, almost unanimously. " If ever this nation should produce genius sufficient to acquire to us the honourable distinction of an English school, the

name of Gainsborough will be transmitted to posterity, as one of the very first of that rising name." And Walpole exclaims, "What frankness of nature in Gainsborough's landscapes, which entitle them to rank in the noblest collections!" Gainsborough died of a cancer in the neck, in August, 1788, in the sixty-first year of his age.

Landscape—Cart Horses and Sheep. Gainsborough. The spirit of rural tranquillity is well expressed in this picture; though painted generally in a cold heavy tone, except the water, which is exquisite.

Landscape, with Cattle. Gainsborough. A rich, warm-coloured picture of rural scenery.

View of the Thames frozen, with London Bridge.—Marlow. The heavy, solitary stillness of the icebound foreground, is scarcely relieved by the extensive evidence of a dense population in the metropolis, which, with St. Paul's, is seen in the back ground. This is altogether a faithfully conceived, and powerfully painted picture.

Head of the late Earl of Carlisle.

John, second Duke of Rutland. Full length.

Katherine, first wife of John, second Duke of Rutland.

John, third Duke of Rutland, 1725, in robes of the garter.

On this side of the Regent's Gallery, there are two casts in metal;—one of a bull baited by three dogs, the other of a lion, who has prostrated one of three dogs,—exceedingly spirited in the execution. Round the bow, there are heads of the following persons;—the Duchess of Buckingham; two of the Marquis of Granby, one of which was painted at Constantinople, in 1740, by Liotard; the first Duke of Rutland; the fourth Duke. There is also a portrait, (knee-piece) by Angelica Kauffman, of a lady sitting in a garden, and filling a vase with flowers.

Portrait of Thomas Manners, Lord Roos, the first Earl of Rutland. This is a noble whole-length portrait of a noble looking person.

Head of the late Duchess Dowager, when a child. Smirke.

Countess of Northumberland. Sir Peter Lely. This lady was daughter of Jocelyn, the last Earl of Northumberland, and wife of Charles, the sixth Duke of Somerset, commonly called the proud Duke of Somerset.

Portrait of the Marquis of Granby. He is represented as leaning against a monument, with an inscription. Afterwards the first Duke of Rutland.

Portrait of the same person caressing a dog. Small kneepiece.

Portrait of the Marchioness of Granby, afterwards first Duchess of Rutland.—Companion to the above.

King John signing Magna Charta. Mortimer. Among the foremost of the barons, are, one with a shield, a fess between two chevrons—De Lisle; another with the cognizance of De Roos; a third, with that of Beauchamp. John appears sensual in his person, weak in the mouth, and frenzied in the eyes. He has the legate on his left, with the charta and seal: and appears to be addressing the assembled barons, to convince them of his sincerity. Canvas, 24½ inches by 21. £50.

There are a nobleness and truth in the heads of the principal figures of this picture, an ease and freedom of touch, an originality of conception, and a warmth of colouring, which justify the opinion that has been long formed, that this is not only one of the best pictures of the master, but that it possesses much more of the merit of originality, than the historical compositions of any of his contemporaries.

Conversation Piece. Soldiers, fishermen, woman, &c. Mortimer. The companion to the above. This picture on panel, is slightly injured. The grouping and action are exquisite. £35.

JOHN HAMILTON MORTIMER was born of respectable parents, at Eastbourne, in Sussex, in 1741. Having discovered a taste for

drawing, which he is supposed to have acquired from an uncle, who was an itinerant portrait painter, he was, at about the age of eighteen, placed under Hudson. The work which first brought him into notice was a picture of Edward, the Confessor, seizing the treasures of his mother; which, in the opinion of Reynolds, excelled the rival painting by Romney so decidedly, as to entitle him to the premium of fifty guineas. Dissipation of the most extravagant kind soon undermined a naturally strong constitution; and a change of habits, after marriage to an affectionate and beautiful woman, arrived too late to arrest the progress of decay. He died on the 4th of February, 1779, in the thirty-eighth year of his age. His "King John signing Magna Charta," "The Battle of Agincourt," "The Origin of Health," "The Tragic and Comic Muses," "Sextus consulting Erictho, from Lucan," "The Incantation," "Vortigern and Rowena," and his "Groups of Banditti," are spoken of as possessing high claims to originality. But he is said to have been no colourist.

Portrait of the Marchioness of Granby. Sir Joshua Reynolds. Knee-piece, size of life.—This lady was the wife of the celebrated Marquis of Granby.

Four small pieces exquisitely carved in ivory, originally at Cheveley: viz. Lucretia, David with the head of Goliah, Cupid asleep, and Cupid approaching a young man tied to a tree, and pierced with arrows.

The Regent's Gallery was never, as above stated, completed in its decorations; and with the exception of some richly designed cabinets, and three splendid chandeliers of cut glass, there is a great plainness in the furniture. There is, however, in the bow, a comfortable, roomy arm-chair of elm, sparingly carved, which possesses value of a kind that more than compensates for its unpretending appearance. The following inscription on a brass plate at the back of the chair will supersede the necessity of further remark:—

"This chair is formed out of a tree, which in fame must be considered as surpassing every tree of the forest, being that behind the farm of La Haye Sainte, and close to which the Duke

of Wellington frequently took his station during the battle of Waterloo.

“ This tree was purchased by George Children, Esq., who kindly gave the Duke and Duchess of Rutland sufficient wood from it to form this chair ; two other chairs only having been made out of it, of which, one is in the possession of his Majesty, and the other was reserved by the donor for himself.”

PICTURE GALLERY.

On the decease of Charles, the fourth Duke of Rutland, the noble collection of pictures in Belvoir Castle were entrusted to the care of the Rev. Mr. Peters, rector of Knip-ton, in the county of Leicester, himself an artist of some pretensions, and associate of the Royal Academy. The account which he gave to Nichols, for his History of Leices-tershire, will be received, it is hoped, as the most appropriate introduction to the Picture Gallery.

“ John, the third Duke of Rutland, and Charles, the late much lamented owner of these works, were both of them patrons of the arts, in the fullest extent of that word ; for they were not contented only to look at and admire the dawning of genius in the infant mind, but sought out excellence wherever it could be found, cherished it in its bud, protected it in its progress, and supported it with their fortunes when ripened into that state of perfection, which it could only attain to, by the liberal and steady patronage of the good and great. John, the third Duke, delighted much in the management of the pencil, and employed many of his leisure hours in that most pleasing amusement. It is said of him, that the Duke was a good gentleman painter, and glad to buy a good small picture at an auction, and would carry it home himself, saying, ‘ A man did not deserve a good picture, that would not carry it home himself.’ To the fostering hand, also, of the late Duke, the arts are indebted for their flourishing state in this country. By an early and warm attachment to men whose works have formed that style of painting which has created an English school, he did equal honour to himself, to his country, and to the age wherein he lived.”

The Picture Gallery is lighted from above, by a series of windows filled with ground glass. Its height (31 feet 5 inches) is relieved of the disproportion which it might otherwise have to its breadth (25 feet 8 inches), by a boldly coved ceiling. Its length (61 feet 10 inches) possesses an imposing effect on entering from the grand staircase, from the magnificent array, on all sides, of first-rate paintings, in the highest state of preservation. The walls are appropriately covered with crimson cloth, to which the pictures are attached by invisible fastenings. Above the pictures runs a cornice of considerable breadth, decorated in a chaste style, with designs in relief, from the antique. The gallery is lighted at night by four candelabra fixed to marble columns. There is nothing to distract the attention of the visiter from the invaluable treasures in the gallery, except six chairs, exquisitely carved, from the Borghese Palace, at Rome. If he enter from the grand staircase, he will find it convenient, and certainly most appropriate, to commence his observance with a large picture, containing figures the size of life, of

The Marquis of Granby (present Duke) and his eldest sister (Lady Elizabeth Norman), when children, with two favourite dogs, Turk and Crab. Sir Joshua Reynolds. The Duke is holding one of the dogs, and is apparently endeavouring to prevent his sister from approaching, who looks out of the picture with her full dark eyes, in affectionate content. They are in the usually beautiful style of Sir Joshua's thorough-bred, well-dressed children. £210.

The Marquis of Granby. Reynolds. The size of life. The great Marquis is resting on the mouth of a cannon, bareheaded, and in the military uniform of the period. In the distance there is a battle, with cavalry galloping to the scene of action. The sky is partly obscured by the smoke of artillery. The distances are finely managed, but there is a slight stiffness in the principal figure.

Quack Doctor. Teniers. On panel; $7\frac{1}{2}$ inches by 9. £50. The good-humoured, half-roguish expression of the itinerant mediciner, is well expressed in this picture, which is painted with great freedom and spirit. In some of the accessories, there are marks of his usual delicacy of execution; though it may be objected, that the head of the principal figure is not so highly finished.

DAVID TENIERS the younger, a Flemish painter, was born at Antwerp, in 1610, and died in 1694. He received the rudiments of his art from his father, and Adrian Brouwer; and derived considerable improvement from Rubens. After struggling with many difficulties, he, at length, found a patron in the Archduke Leopold; and, subsequently, received especial marks of favour from the King of Spain, Don John of Austria, and Christina, Queen of Sweden. His treatment of the subjects in which he especially delighted, has never been surpassed. Village festivals, and other gatherings of the peasantry, have a truth and nature about them, which could only have been obtained from a constant observance of such scenes, and an almost intuitive appreciation of their salient points. Nothing can be more strongly marked, or more natural, than his figures, whether in anger, or in good-humour; joyous, or grave. His skies, though not much varied, have great clearness and brilliancy. There is a feathery lightness about parts, combined with a depth in masses of his foliage, most true to nature. He was a successful imitator of other great masters, so as to render it almost impossible to distinguish the style which he adopted, from that of the original master. The enormous prices which, to this day, are given for the pictures by this master, amply attest the admiration in which his works are held.

Head of a Friar. Bronzino. Admirably painted. The countenance sallow; whole expression that of scarcely voluntary mortification. The eyes denote much internal suffering both of mind and body; while the firmly compressed mouth indicates a resolution to bear misery, whether self-inflicted or involuntary. The hair of the beard and head exquisitely finished. £30. On canvas.

The companion to the foregoing portrait is an admirable one of a much less intellectual person. £20.

ANGELO BRONZINO was born at Florence, in 1511. He became a pupil of Pontormo, but affected the style of Michael Angelo. Bronzino lived when painting generally, but especially historical painting, was on the decline. His frescos in the Palazzo Vecchio, and his limbo in the church of Santa Croce, are among the admired pictures of Florence. But his reputation chiefly rests on his portraits, which generally display marked expression, a masterly, decided rounding of the form, and admirable colouring. He died in 1580.

Boy and Girl looking at Birds in a cage. Gerard Douw. She has her arm on the shoulder of her companion, with her eyes looking out of the picture, while his eyes are fixed on the birds. Both appear to be loitering on some errand; the girl with a basket of fruit, and the boy with an earthenware bottle, with the handle broken off. There is in this picture great finish, with astonishing lightness and freedom of touch. The figures are uncommonly animated in their expression. Circular-headed panel, $6\frac{1}{2}$ inches by 9. £350.

GERARD DOUW was born at Leyden, in 1613, and died in 1680. For high finish in the most tender warm tone, with striking effect of light and shade, Gerard Douw stands unrivalled in the Flemish school of painting. Very small pictures by this master have recently been sold for nearly £1500.

Flight into Egypt. Claude Lorraine. An exquisite gem on copper, 12 inches by 9. Masses of foliage overshadow a stream, by the side of which Joseph is preceding the Virgin and Child on an ass. The deep blue sky, dappled with light fleecy clouds, seems well to accord with the beautiful repose of the whole scene. Mountains in the middle distance are seen through a slight haze. On the right is a craggy elevation, partially covered with verdure. £50.

CLAUDE GELLEE, called Claude Lorraine, was born at Champaigne, in Lorraine, in 1600, of parents in very humble circumstances. A relation, who was a travelling dealer, observing some indications of a love for the fine arts, persuaded his brother, to whose care he was left on the death of his parents, to allow the lad to accompany him to Rome. After studying two years at Naples, under Godfrey Waals, he returned to Rome, for the benefit of the instructions of Agostino Tasso, under whom he studied with unwearied diligence. Having acquired some repute, he made the tour of Italy, and France, and part of Germany. He appears to have suffered, during this tour, many vicissitudes both of health and fortune. On his return to Rome, he was received with a general welcome, and a wide and increasing demand for his pictures. It was his custom to spend great part of his time, often whole days, from dawn till night, in watching the changes of effect on earth and sky. He has left proofs of the painstaking labour with which he studied the details of a picture, in finished studies of leaves and bits of ground. By these means he acquired such a mastery of hand and eye, as produced him fame, wealth, and the rank of the first among landscape painters. He used to make drawings of his pictures in a book, to prevent their being pirated. He left six of these registers, which he called his "Libri de Verita;" one of which, containing two hundred drawings, is in the possession of the Duke of Devonshire. Engravings from this collection were published by Boydell, in 1777. A copy of this work is in the library of Belvoir Castle. Claude's colouring is rich and brilliant. His tints are varied as in nature itself. His aerial perspective is perfect. His composition is a singular union of freedom and symmetry. If an objection may be hazarded to his style, it is, that there is something of a sameness and mannerism. We occasionally wish that the perfect grace of his landscapes possessed a trifling dash of roughness or irregularity. He died in 1682.

Landscape. Gaspar Poussin. On canvas; 18½ inches by 13½. In middle distance, amidst a rocky country partially covered with trees, a farm-house and peasants. At a great distance, the tower of a church and habitations are seen. There are a sublime grandeur in the conception, and a boldness of execution in this small pic-

ture, which make the observer regret, that it has experienced the fate of many of the master's pictures, of being dark and indistinct in parts, through the fact of the dark red ground appearing through his colours. £50.

The proper name of Gaspar Poussin was Dughet. When he went to Rome, he assumed the name by which he is now universally known. This most celebrated of landscape painters, and especial ornament of the French school, was born at Paris, in 1600. He derived the principles of his art from his brother-in-law, Nicolo Poussin, whom he frequently prevailed upon, when at the height of his reputation, to insert the figures in his landscapes. The conception of Gaspar Poussin was as remarkable for elevated taste and fine feeling for the picturesque, as his execution was rapid. He is said to have finished a large landscape, and inserted the principal figures in a single day. His pictures are held by collectors in this country, in equal estimation with those of Claude; and have been purchased at enormous prices. He died in 1663.

Head. The square brow, expansive forehead, and rather sanguine cheek, mark intellect, with its not unusual accompaniment, irritability.

Boys' School. Guiseppe Crespi, called Il Spagnuolo. £15. Hung too high to admit of observation. It is a small picture.

GUISEPPE MARIA CRESPI, an historical and portrait painter, was born at Bologna, in 1665, and received his earliest instruction in design from Angelo Toni, a very moderate artist; but in a short time he quitted that school, and successively studied under Domenico Canuti, Carlo Cignani, and Giovanni Antonio Burrini. He afterwards applied himself to study the works of Baroccio, and subsequently the principles of colouring at Venice, from the paintings of Titian, Tintoretto, and Paolo Veronese. His merits procured him the patronage of the Grand-Duke Ferdinand, who immediately engaged him in several noble compositions, which he executed with success. In portrait he was particularly excellent; and to those subjects he gave elegant attitudes, with a strong and graceful resemblance. His imagination was lively, and often

whimsical. He was very famous for caricatures; and often amused himself with designing comic and burlesque fancies, which he expressed with abundance of humour. Sometimes he etched those designs with aquafortis, selecting his subjects from the writings of the facetious and burlesque poets. He died in 1747, aged eighty-two.

Landscape, with Buildings. Van der Heyden. On panel; 18 inches by 13½. £50.

JOHN VAN DER HEYDEN, a very eminent painter of the Dutch school, was born at Gorcum, in 1637-40. He painted with incomparable precision and minuteness of detail, temples, palaces, churches, cities, and country houses; combining with this miniature-like finishing, the most admirable keeping of the masses, the most striking effects of light and shade, and a clear and powerful tone. The value of his early works is enhanced by their being adorned with figures by Adrian Van der Velde. He died in 1712, at Amsterdam.

Boors at Cards. "D. Teniers" marked at the right bottom corner. On panel; 16 inches by 13. A group in the foreground, and another at the fireside, engaged at cards. The exquisite finish of this interior, the minute and careful attention to the trifling accessories, viz. the broken tub, on which one of the players sits; the chalk and scores on the table; the pipe on the floor, from which a small portion of lighted tobacco has escaped, with its almost imperceptible spiral of smoke; the half-filled glass, and earthenware pan, render this a gem of no common interest.

Madonna and Bambino leaning on a globe. Parmegiano. Spirited and expressive, and carefully painted in a warm golden tone.

FRANCESCO MAZZUOLI (PARMEGIANO), a celebrated historical painter of the Lombard school, was born at Paris, in 1504. After some slight instruction under two relations, he went to Rome, and studied the works of Correggio, Raffaele, and Michael Angelo. He, eventually, acquired great force of colouring, and

delicacy of execution ; but did not always succeed in his attempts to combine the grandeur of Michael Angelo, in form and motion, with the graceful flow and relief of Correggio. His productions are of unequal merit. Some of his pictures have realised, in modern times, no more than £25 ; while the altarpiece, which he painted in 1527, at Rome, for the church of St. Salvatore, in Lauro in Citta di Castello, was sold to Mr. Hart Davis for £6000. This picture represents the Virgin Mary in glory, with the Infant Christ ; below them, St. John the Baptist, with his back turned towards the spectator, and pointing upwards. It is 11 feet 6 inches high, by 4 feet 11 inches wide. The art of etching on copper, by the application of aquafortis, is claimed by Parmegiano as his invention ; though not without dispute ; as it was certainly known in Germany, before Parmegiano could possibly have practised it. He died in 1540, at the early age of thirty-six.

Virgin and Child. Carlo Dolce. The delicacy of execution, and splendid colouring of this picture, are somewhat alloyed by an affectation in the attitudes of the figures, and by the stiffness and exaggerated size of the head of the child. The blue and brick-red garments of the Virgin tend to exhibit these defects with greater prominence. Large picture on canvas. £150.

CARLO DOLCE, born at Florence, May 25, 1616, was the son, and nephew on the maternal side, of respectable painters. When four years of age, he lost his father. At nine, he was placed by his mother under Jacopo Vignali, celebrated for his powers of teaching the art of painting. In four years, Carlo could paint ; and, from his first attempts, determined to paint none but sacred subjects ; and he almost literally observed this rule. His style is pleasing, and full of gentle and tender expressions ; his drawing, for the most part, but not always, correct ; his colouring varied, soft, bright, and harmonious ; sometimes too pearly in its tint. He elaborated all he did, with the most consummate patience and delicacy. He appears to have been extremely good and amiable, but singularly timid. His last illness was brought on by a remark, which Luca Giordano uttered in joke, that his slowness would never allow him to amass 150,000 dollars, as the expedi-

tious Giordano had done, but that he must starve. Upon this, Carlo seems to have grown bewildered : he decried the works of the other, whom he thought to be taking the bread out of his mouth ; and refused food for some time. In the midst of his troubles, his excellent and beloved wife died ; and death soon released him from his grief, January 17, 1686. In all his insanity he was never violent, but dejected and helpless, and as obedient as a child to his spiritual adviser.

Landscape. Dekker. Two trees in front of a cottage, in middle distance. Sky of a cold grey, ochery tone ; foliage, greyish green. £15.

Old Woman, with bottle and glass. Teniers. On panel ; 6 inches by 4½.

Candlelight. Schalken. On canvas ; 12 inches by 16. A young man is selling a ring to a female, who is unwilling to part with the price, till she has the ring in her possession. The action very pleasing ; flesh of female of a rich dark golden tone. £50.

Of GODFREY SCHALKEN, who was born at Dort, in 1640, the cynical Horace Walpole observes, that " he was a great master, if tricks in an art, or the mob, could decide on merit ; a very confined genius, when rendering a single effect of light was all his excellence. His father, who was a schoolmaster, placed him first with Van Hoogstraten, and afterwards with Gerard Douw, from whom he caught a great delicacy in finishing ; but his chief practice was to paint candlelights. He placed the object and a candle in a dark room, and looking through a small hole, painted by daylight, what he saw in the dark chamber. Sometimes he did portraits, and came with that view to England, but found the business too much engrossed by Kneller, Closterman, and others. Yet he once drew King William ; but as the piece was to be by candlelight, he gave his Majesty the candle to hold, till the tallow ran down upon his fingers. Robert, Earl of Sunderland, employed him at Althorp. At Windsor is a well-known picture, in the gallery. He came over to England twice ; the last time with his family, and staid long, and got much money. He returned to Holland, and was made painter to the King of Prussia, with a

pension, which he enjoyed two or three years; and died at Dort, in 1706."

Landscape and Cattle. "Berghem ft. 1656" (or 8). On canvas; 19 inches by 21½. A peasant on a horse waits with cattle in the water, out of which a female with bare legs is just stepping, having a child on her back and a lamb under her arm. A cool and refreshing scene, very attractive by the force of the colouring, and the delicacy of the execution. £100.

The family name of Nicholas Berghem was Van Haerlem. He was born at Haerlem, in 1624, and became the pupil of his father, a painter of still life, of no remarkable talent. He afterwards studied successively under Van Goyen, Mojaart, Jan Wils, and Weeninx. During his early practice, he frequently painted sea-ports and shipping; but subsequently devoted himself, almost exclusively, to landscape. His landscapes are usually enriched with architectural ruins, and picturesque groups of figures and cattle. His pictures possess great glow and depth of colouring, delicacy of treatment, and great precision of touch. He painted a picture at Dort, in competition with Jan Both; the merits of which were held in equal appreciation with those of the latter. There are a prodigious number of his pictures in Holland, and they are frequent in English collections. Berghem died in 1683, aged fifty-nine.

Landscape. Caspar Netscher. A small picture, apparently of great beauty; hung rather too high for observation.

Lady and her Maid. "Netscher F., 1665." The latter is presenting fruit to her mistress, who is in a rich satin dress, with a dark crimson mantle, lined with fur. There is the most delicate finishing, combined with considerable warmth of colouring, and a most graceful elegance of outline, especially in the draperies. Small picture.

CASPAR NETSCHER was born in 1619, at Heidelberg, from which place his family removed to Arnheim, where he was adopted

by Dr. Tullekens, a rich physician, who placed him first under Koster, a painter of poultry and dead game, and afterwards under Gherard Terburg, at Deventer. Caspar Netscher was one of the best painters of the Dutch school, on a small scale. Though a portrait painter from necessity, his most admired works are fancy conversation pieces. His colouring is true to nature. He was a perfect master of chiaroscuro; his touch is extremely delicate; above all, he is remarkable for his skill in representing linen, white satin, silks, and velvet, the draperies of which are cast in large and elegant folds. All the accessories, the furniture, ornaments, Turkey carpets, &c., are painted with inimitable truth and minuteness; but still they do not divert the attention from the figures, with which they form a delightfully harmonious whole. His latter pictures have, however, a certain cold elegance of treatment about them, contrasting disadvantageously with the warmth of tone of his earlier. Charles II., through the recommendation of Sir W. Temple, invited him to London. He soon left this country, after having painted four or five portraits, and died of the gravel and gout, in 1684.

Holy Family. Caracci. On copper; 8 inches by 5½. £30.

LODOVICO, AGOSTINO, and ANNIBALE CARACCI, were three of the first painters of Italy; kinsmen, fellow-students, and fellow-labourers, natives of Bologna, and founders of the Bolognese school. Lodovico was born in 1555, and placed at an early age under Prospero Fontana, to study painting. He made such slow progress, that his master dissuaded him from the pursuit. Having travelled to Venice, where he became acquainted with Tintoretto, and to Parma and Florence, for the sake of studying the great masters, he returned to Bologna, with the determination of introducing a new style of painting. He persuaded his younger cousins to devote themselves to painting, that they might be qualified to aid him in his purpose. Agostino was born in 1557, and had been intended for one of the learned professions; but his inclination led him to seek employment with a goldsmith, to whose business he attended for a time. He learned engraving from Cornelius Cort, and had attained to considerable excellence, when his cousin placed him first with Fontana, and afterwards with Passerotti. Lodovico retained Annibale (born in 1560) with

himself. The first work of importance executed by the kinsmen, was a series of compositions, representing the story of Jason, in the Palazzo Favo. The severe criticisms and opposition which this performance excited, induced the Caracci to strengthen their party; and the famous school was opened, which shortly attracted most of the rising painters, who were studying with Denis Calvart, Cesi, and Fontana. The fame of the Caracci was soon firmly established by their works; and the Cardinal Odoardo Farnese invited Annibale to adorn his palace, at Rome, with paintings. The works of the three kinsmen are principally in Bologna and Rome. The Farnese Gallery is considered the greatest work of Annibale. The Louvre contains the "St. John the Baptist" by Lodovico, and the "Communion of St. Jerome" by Agostino, which are respectively reckoned the best works in oil. Annibale died in 1609, and was buried, according to his own desire, by the side of Raffaele. Agostino died in 1602: Lodovico lived until 1619.

Head of St. Peter weeping. Guido. £150. The swollen veins of the forehead, the upturned eyes overflowing with tears, the convulsive clasp of the hands, and the whole expression of the head, denote the agonising intensity of his repentance, so briefly but emphatically described in Scripture—"Peter went out and wept bitterly." A head of most elevated conception, and noble treatment.

GUIDO RENI, born at Bologna, in 1574, studied painting, first under Denis Calvart, and afterwards in the school of the Caracci. On visiting Rome, he carefully examined every thing worthy of the attention of an artist; and was enraptured with the works of Raffaele, and also much struck with the great effect of the style of Caravaggio. His heads are considered by many, as equal to those of Raffaele, in correctness of design and propriety of expression. His standard of female beauty was founded on the antique. He finished his pictures with great care; his colouring is extremely clear and pure, but sometimes, especially in his later pictures, there is a greyish cast, which changed into a lurid colour. An incurable propensity to gambling reduced him to distressed circumstances; so that his necessities compelling him to work for immediate subsistence, without due regard to his

reputation, many of his later performances are much inferior to those which he painted in his happier days. Among his most celebrated works were, an altar-piece in the church of St. Philip Neri, at Fano, representing Christ delivering the keys to St. Peter; a St. John, in the Archiepiscopal Gallery, at Milan; the Virgin and Child and St. John, in the Tanaro Palace, at Bologna; and the Penitence of St. Peter after denying Christ, with one of the Apostles comforting him, in the Zampieri Palace, one of his most excellent works. He died in 1642, aged sixty-eight.

Madonna, Child, and St. Anne. Murillo. Large picture, on canvas. £700. St. Anne, in the act of adoration, surrounded by other figures with palm branches, is painted with a more devotional expression in the head, than is common with this master. The sallow countenance bespeaks mortification and enthusiasm. The Madonna and Child are painted in a warm golden tone. The whole group is lighted by rays issuing from the clouds, about which are cherubs. In the left distance, a street in perspective, in which is seen a monk preaching.

BARTOLOMEO ESTEBAN MURILLO, the most eminent historical and portrait painter of the school of Seville, was born at Pilas, near Seville, in 1618. From the instructions of his uncle, Juan de Castillo, an artist of some merit, whose favourite subjects were fairs and markets, Murillo derived considerable advantage. After leaving him, he continued to improve in drawing, as well as painting. For some time, he painted in the Florentine style, which then prevailed in Spain; and several works of this, his first period, are still preserved in Seville. In 1643, he went to Madrid, where he derived great advantage from the instructions of his countryman, Velazquez; who likewise obtained for him permission to copy the masterpieces of Titian, Rubens, Van Dyck, and Ribera (*Il Spagnoletto*). Returning to Seville, in 1645, he excited general admiration by his paintings in the convent of St. Francis. They were in the style of Spagnoletto and Velazquez, then unknown at Seville, and procured him many commissions, especially from the King of Spain for historical pictures. Some of these being sent as a present to the Pope, so

highly pleased the Italians, that they called him a second Paul Veronese. But, though Murillo was thus eminent in the higher departments of the art, his favourite subjects were beggar boys, as large as life, engaged in various amusements, which he generally designed after nature. He excelled, likewise, in portraits and landscapes. His works are distinguished by their striking character of truth, nature, and simplicity; by the entire absence of the servility of imitation; and by the delicacy of his touch, and the mellowness of his colouring, which, in fact, seem perfect in every particular. There are numerous pictures by Murillo in our English collections. Murillo raised the art of painting in Spain, not only by his own works, but by founding an academy at Seville, of which he was president from the year 1660 till his death, on the 3d of April, 1685.

Man with bottle and glass. Teniers. Half-length; 4 inches by 5½. The quiet complacent touch of humour with which the man is anticipating the genial contents of a half-filled glass, is admirably delineated.

Head of the younger Teniers. D. Teniers. A circular miniature. £5.

Sea-piece. Van de Velde. The initials "W. V. V." marked on a buoy, or stump. On canvas; 29 inches by 24. A large Dutch man-of-war is lowering her foretop-sail; others are seen in the distance; and two fishing-boats, sailing in opposite tacks. The water is agitated by a fresh breeze.

WILLEM VAN DE VELDE, the younger, was born at Amsterdam, in 1633; and commenced the study of his art under his father, till the latter went to England, and eventually became "painter of sea-fights to Charles II. and James II." The son was then placed with Simon de Vlieger, an admired ship-painter of that time, but whose name is only preserved now, by being united to that of his disciple. He soon afterwards was invited by his father to England, and patronised by the king. His peculiar excellence has been thus satisfactorily discriminated:—"We esteem in this painter, the transparency of his colouring, which is warm and vigorous, and the truth of his perspective.

His vessels are designed with accuracy and grace ; and his small figures touched with spirit. He knew particularly well, how to represent the agitation of the waves, and their breakings : his skies are clear ; and his much-varied clouds are in perfect motion. His storms are gloomy and horrid ; his fresh gales are most pleasingly animated ; and his calms are in the greatest repose ; his clouds seem frequently to vanish into that air, in which they fleet." Add to this, that there is a perfect finishing of the smallest details ; a fluidity and clearness in the water ; and we can understand why he is such a prime favourite of the English. The collections of Sir Robert Peel, and the Bridgewater Gallery, are two of the richest in the world in pictures by this master. His pictures bore very high prices even in his life-time ; and a thousand pounds were, within a few years, given for a "Calm" from La Fontaine's collection. W. Van de Velde died in 1707.

Head. A miniature, $6\frac{1}{2}$ inches by 6. This is an exquisite gem for finish of the flesh, and hair of beard and moustaches. Possibly a head of Hans Holbein, by Kalker, a pupil of Titian.

Head of a Lady. Cornelius Jansen. An oval miniature, of great delicacy of execution, clearness, and brightness of tone. The transparent softness of the flesh, and the feathery lightness of the ruff, are remarkable.

CORNELIUS JANSEN was born at Amsterdam, and came over to England a short time before the year 1618, where he continued upwards of thirty years. He was employed by King James I., and painted several fine portraits of that sovereign, and of his children, as well as of the principal nobility. His pictures are easily distinguished, by their clearness, neatness, and smoothness. His draperies are generally black ; a colour which he affected, to add force to the face. Besides painting portraits the size of life, he executed miniatures in oil, and often copied his own works in that manner. At Harlaxton, near Grantham, are several heads of the families of De Ligne and Lister. That which attracts general admiration is one of Susanna Lister, painted in her wedding dress, as Lady Thornhurst, in 1626. She was considered the most beautiful woman at court, when presented in marriage to Sir Geoffrey Thornhurst, by James I. in person. The two

full-length portraits of Lord and Lady Southampton, in the Belvoir Gallery, which will be presently noticed, are noble specimens of the art. His pictures, which are generally painted on panel, still retain their original lustre; in consequence, it is supposed, of his having used ultra-marine in his black colours, as well as in the carnations. Jansen's fame declined on the arrival of Van Dyck; and the civil war breaking out, he left England at the importunity of his wife. His pass, dated Oct. 10, 1648, is recorded in the Journals of the House of Commons. In that document he is described as "Cornelius Johnson, the picture-drawer." He died at Amsterdam, in 1665.

Hagar and Ishmael. Bartolomeo Manfredi. A kneepiece, of the size of life. An angel accompanying Ishmael precedes Hagar, in whose grief Abraham sympathises. General action easy and natural. Flesh of a warm golden tone, but the features rather large and hard. £60.

BARTOLOMEO MANFREDI was born at Mantua, in 1574, and was at first a disciple of Pomerancio; but, being afterwards excessively delighted with the style of Caravaggio, he became a disciple of that master; and by the practice of a few years, imitated his manner with such success, that some of the paintings of Manfredi were taken for the work of Caravaggio. His most frequent subjects were corps de garde, soldiers, or peasants, gaming with cards and dice, or fortune-tellers; usually in figures as large as life, no lower than the middle, in imitation of Caravaggio. He had a free, firm pencil; his colouring had great force; and his extensive skill in chiaroscuro enabled him to give his pictures a striking effect by broad masses of light and shadow; though, sometimes, his colouring appears too black in particular parts. Manfredi shortened his days by a dissolute and irregular life; and as he died young, his paintings are exceedingly scarce, and rarely to be seen or purchased. The most capital picture of this master is Hercules delivering Prometheus from the vulture.

Hercules and Antæus. Rubens. In the foreground of a landscape with slight details, two palm-trees on the left, to denote the scene of the struggle (Lybia), Hercules is striving to raise the giant son of Terra and Neptune from his

mother earth. The firmly planted foot, the curved back, and muscular energy, displayed in the brownish flesh of the former; the starting of the eyes from their sockets, the stiffly stretched legs of the latter to the ground, indicate that the struggle, though a severe one, will terminate in favour of Hercules, whose arms are round the body of Antæus, in the act of squeezing him to death. About 24 inches by 16. £100.

The father of Sir Peter Paul Rubens, one of the most celebrated historical and landscape painters of the Flemish school, was doctor of laws, and senator of Antwerp, which he quitted on the troubles of that country, and retired with his family to Cologne, where, on the feast of St. Peter and St. Paul, the subject of our present sketch was born, in 1577. After receiving an excellent education, and having become a youth of considerable personal attractions, the Countess of Lalain took him for her page; but, conscious of his own talents for a more useful and distinguished employment, he became a pupil of Verhaest, a landscape painter, and Adam Van Oort; afterwards of Otho Venius, from which last he imbibed one of his least merits, a taste for allegory. At the age of twenty-three, Rubens set out for Italy, and entered into the service of Vincenzo Gonzaga, Duke of Mantua, who, discovering that the mind of his painter was cultivated with a variety of graceful literature, named him his envoy to Spain. After his return to Mantua, the duke sent him to Rome, to copy the works of the great masters. The reputation of Titian and Paul Veronese drew Rubens to Venice: there he was in his element, in the empire of colours. Some time after, he returned to Antwerp, on account of his mother's illness, and there married his first wife, Elizabeth Brandts. In Flanders, he executed many great works, which the envy of his enemies affected to ascribe to the scholars, whom he had formed, or been forced to take to assist him; as Jordaens, Van Uden, Snyder, and Wildens. His various talents were so conspicuous, that he was chosen by the King of Spain, to negotiate a peace with Charles I.; who engaged him to paint the ceiling of the banqueting house, and knighted him at Whitehall, February 21, 1630. On his return to Flanders, he still continued in the dissimilar functions of statesman and

painter, by which he amassed vast wealth. He died in 1640, of the gout, leaving by his second wife, Helena Forman, five children. Soon after his decease, his collection of pictures, consisting of 113, painted by himself, twenty of which were copies from Titian; 48 by Italian masters; 100 by Flemish and Dutch masters; and 6 by Van Dyck, &c., were disposed of, principally to the King of Spain. The whole collection produced 280,000 florins, "argent de Brabant." Walpole, from whose *Anecdotes of Painting*, by Dallaway, this account is principally abridged, writes of Rubens *con amore*:—"His pictures were equally adapted to please the ignorant and the connoisseurs. Familiar subjects, familiar histories, treated with great lustre and fullness of colouring, a richness of nature, and propriety of draperies, recommend themselves at first sight to the eyes of the vulgar. The just boldness of his drawing, the wonderful chiaroscuro diffused throughout his pictures, and not loaded, like Rembrandt's, to force out one peculiar spot of light; the variety of his carnations; the fidelity to the customs and manners of the times he was representing, and attention to every part of his compositions, without enforcing trifles too much, or too much neglecting them; all this union of happy excellencies, endear the works of Rubens to the best judges: he is perhaps the single artist, who attracts the suffrages of every rank. One may justly call him the popular painter."

Landscape. "Wynants" marked on the left side. On panel; 22½ inches by 18. Figures by Wouvermann. Peasants in conversation; one with a grey horse and a dog in the foreground. In middle distance, a female leading one child and carrying another, on her way from a house embosomed in trees. In the left foreground, an old tree, with scanty signs of life, covered with an elegant creeper; another felled; the bark of both partially peeled off; where remaining, covered with beautifully delineated lichens; a dog drinking from water of exquisite transparency; a harvest field and reapers, to the right; and slightly elevated downs, with lovely sky, in the background; are the main features of this pleasing picture; by the master who, in that serene,

cool freshness of tone, which so admirably expresses the character of northern scenery, stands unrivalled. £50.

JAN WYNANTS was born at Haerlem, in 1600, and had for his principal pupil, Philip Wouvermann. The works of Wynants are deservedly in great esteem, for the lightness and freedom of his touch, for the clearness of his skies, and the transparency of his colouring. His choice of nature in his situations is extremely agreeable, having something peculiar in the breaking of his grounds; and the whole has a very pleasing appearance. The figures in his landscapes were not painted by himself, but by Ostade, Wouvermann, Lingelbach, Van Tulden, and others; which now give an additional value to the pictures by Wynants. The works of this master are not common, as he misapplied a great portion of his time, in parties of pleasure and dissipation; but they are eagerly purchased whenever they are offered to sale, and bring large prices. Landscape was his great forte. He died in 1670, aged seventy.

Landscape. Gaspar Poussin. Large picture, on canvas. Buildings of extensive character in middle distance, backed by a mountainous country, on each side of which are groups of trees. Foreground rocky, covered in part with verdure. Figures with a camel are proceeding to the buildings. This picture is rather dark and indistinct.

Landscape. Ruysdael. On copper; 10 inches by 8. Large tree in the centre, overshadowing a hovel; the spire of a church seen in the distance; a peasant proceeding home; present a scene of quiet repose, very pleasing, though not so exquisitely finished as usual with the master. £30.

JACOB RUYSDAEL, a much-admired painter of landscapes and sea-pieces, of the Flemish school, was born at Haerlem, in 1636. He derived, from an early period, considerable benefit from the instructions of Nicholas Berghem. His pictures are generally remarkable for their truth to nature, force and freshness in the tone, and care in the execution, great correctness of drawing, delicate gradations, and striking lights. In his figures, he was

frequently assisted by Ostade, Van de Velde, and Wouvermann; a circumstance which adds considerably to the value of his pictures. He is a great favourite with the English. Ruysdael died in 1681.

Sea-piece, "Ruysdael" at the right bottom corner. On panel; 24 inches by 18. £100. In the middle distance is a Dutch dogger, with foresail and mainsail set, in a fresh breeze. In remoter distances, there are other boats, tacking in different directions. The water is of a deep, liquid character in the hollow of the waves, which are tipped with a feathery spray of exquisite lightness and truth. The picture is painted in a leaden, greyish tint, such as is often observed in sky and sea during a fresh breeze. A piece of rock, covered with stakes and seaweeds, with its red and green tints, admirably contrasts with the rest of the picture. Clouds, almost imperceptibly tinged at the edges with the sun, hang over a port in the left extreme distance.

Landscape. Ruysdael. On panel; 10½ inches by 8. In the front of a cottage to the right is a large tree, overshadowing a beautiful mill-stream, in which are some figures bathing, with flesh painted in a warm golden tone. The figures I should be inclined to ascribe to Van de Velde. £50.

Barbarossa. Van Dyck. Knee-piece; the size of life. The hero of the fifteenth century is represented in armour, with velvet cap and plume, his hand resting on a battle-axe. On a table covered with crimson cloth, lies his helmet. The hair is of a reddish, fiery tinge; the flesh of a deep golden tone. The expression of the countenance, savage. This is a capital picture by the master. £80.

ANTONIO VAN DYCK, born at Antwerp, in 1598, was the only son of a merchant, and of a mother who was celebrated for painting flowers in miniature, and for her needleworks in silk. Van Dyck was first placed with Van Balen, but, attracted by the fame

of Rubens, commenced studying under that great master. He afterwards visited in succession, Venice, Genoa, and Rome; and imbibed so deeply the tints of Titian, that he is allowed to approach nearer to the carnations of that master, than Rubens. After his return to Antwerp, he was induced by the report of the liberal patronage of the arts by Charles I., to come to England; where, after some disappointment and delay, he attained the object of his wishes, in being employed by the king to paint portraits of the queen and other members of the royal family, and obtained the honour of knighthood in 1632, with the grant of an annuity of £200 a-year, for life. While in this country, he painted most of his best pictures; which are to be found in the collections of the nobility, at Windsor Castle, Hampton Court, and Kensington Palace. At Windsor alone, there are twenty-one of his first-rate works. Dr. Waagen, to whose criticisms the author of the present work acknowledges himself much indebted, thus writes of Van Dyck:—"As a portrait painter, he was, without doubt, the greatest master of his age. His designs are almost always pleasing, and often striking; the attitudes easy and unaffected; the whole effect admirable; the drawing of the heads and hands delicate. To all this are added a great clearness and warmth of colouring, freedom and yet softness in the handling; so that his portraits are, in a high degree, attractive and elegant. As he passed the last ten years of his life (from 1631 to 1641), with but little interruption, in England; and as the English have also procured many masterpieces of his earlier time, his talents, in all the various stages, can nowhere be so well studied as in this country." Towards the end of his life, the king bestowed on him for a wife, the daughter of the unfortunate Lord Gowry. Sir Antonio Van Dyck died in Blackfriars, the 9th of December, 1641, and was buried on the 11th, in St. Paul's, near the tomb of John of Gaunt. He left by will (the punctual execution of which was deferred by the troubles of the period, till 1663), considerable property to his widow and other relations.

Holy Family. Rubens. Joseph, represented as aged, is looking with intense interest upon the Virgin, Elizabeth, and three children. The action of the whole group is beautifully easy and natural. The flesh of the child on the floor, being more in the shade, is painted in a dark golden

tone; the other two, with the Virgin, exhibit the inimitable warmth of colouring of the master. The panel is rather cracked. £20.

Portrait of Van Dyck, by himself. Half-length, on canvas; 30 inches by 22. In black, with sleeves slashed with white satin. A noble forehead; dark eyes and hair; the forefinger of the left hand slightly extended from the open palm, as if in conversation.

St. Lawrence. Poelenburg. On panel; 4½ inches by 6. This is an exquisite gem of the master, finished with the smoothness of ivory. The face of the saint is painted in a rich golden tone. He wears a chesible, embroidered with figures of saints and flowers; beneath which is seen the alb descending to the feet. He is standing on elevated ground, with hills of varied character in the near and farthest distance, holding in his left hand the symbol of his martyrdom.

CORNELIUS POELENBURG, the sweet painter of small landscapes and figures, was born at Utrecht, in 1586, and educated under Bloemart, whom he soon quitted to study Raffaele; but, eventually, he formed a style for himself, remarkable for its varnished smoothness and high finishing. In some of his pictures, there is the most delicate touch, with extraordinary force and depth of tone, especially those in which there are male figures. King Charles invited him to London, but could not prevail upon him to settle permanently in this country. He returned to Utrecht, and died there in 1660, at the age of seventy-four. The works of Poelenburg are very scarce. His scholar, John de Lis, of Breda, imitated his manner so exactly, that his pieces are often taken for the hand of his master.

Head. Mireveldt. Bald; with ruff. £10.

MICHAEL JANSEN MIREVELDT, born at Delft, in Holland, in 1568, was one of the ablest and most successful painters of the Dutch school. He was a pupil of Abraham Blochland, and at the beginning of his professional career, painted historical sub-

jects ; but soon abandoned this department of his art, for the more lucrative branch of portrait-painting ; in which he acquired such extensive reputation, that he was invited by Charles I. to visit his court ; but on the breaking out of the plague, declined accepting so advantageous an offer. His portraits, of which he is said to have painted five thousand, were esteemed for the extraordinary accuracy of the likeness, for good taste, high finish, and great freedom of pencil. He died at the age of seventy-three, in 1641, in the town of Delft, which he had never quitted, except occasionally to visit the Hague, to paint the portraits of some of the princes of the house of Nassau, by whom he was highly esteemed.

Henry VIII. Hans Holbein. A full-length portrait of this monarch, and an undoubted original. Sensuality, tyranny, stubbornness, and frenzy, are strongly marked in those hard, broad features ; while the attitude is that of a man born to command, and determined to exercise, without scruple, his birthright. This is altogether a capital picture by the master. £800.

The best authorities give the date and place of the birth of the celebrated painter, Hans Holbein, in 1498, at Grunstadt, formerly the residence of the Counts of Leiningen Westerburg. Both his father, John, and his uncle, Sigismund Holbein, were painters ; and from the former, John, he received his first instructions in the art, whom he soon excelled. At the age of fourteen, Hans drew the portraits of both, which were engraved, and are spoken of as admirable performances. By means of an introduction to Erasmus, at Basel, whose portrait he painted several times, he procured the patronage of Sir Thomas More, and went to England, in 1526. Three years afterwards, Sir Thomas invited Henry VIII. to see the pictures which Holbein had painted for him during that period. The king was so delighted with them, that he immediately took Holbein into his service, and gave him ample employment, for which he recompensed him with royal munificence. The favour of the king, and his own great merit, concurred to bring him into extensive reputation ; so that, notwithstanding his indefatigable diligence and rapid execution, he was so fully engaged in painting portraits of

the nobility and eminent public characters, that he had no leisure, in England, for historical painting; in which department of his art he had given proofs of great skill, before he left Basel. It appears, however, that he adorned the walls of a saloon in the palace of Whitehall, with two great allegorical compositions, representing the triumphs of riches and poverty; and that he likewise executed large pictures of various public transactions, such as Henry VIII. giving a charter to the barber-surgeons, and Edward VI. giving the charter for the foundation of Bridewell Hospital. His portraits show a refined feeling for nature, and a masterly delineation of the parts; great freedom, as well as delicacy of touch, and splendid colouring. Though, from his long residence in England, his original pictures must have been very numerous, yet there can be no doubt, that as they represented well-known characters, many copies of various degrees of merit were made, even during his life. He is considered by the Germans to be their best painter next to Albert Durer, whom, however, he excelled in portraits. He died in London, of the plague, in 1554.

Henry VII., Empson, and Dudley. Unknown. Both from the beauties and the defects of this picture, I should be inclined to consider it an original, and painted probably by Sigismund Holbein, the uncle of the illustrious Hans, who was also a painter, and is mentioned in the registrar's office at Wells, as having lived and died there, in the reign of Henry VII. Sigismund Holbein is supposed to have painted some ancient limnings in a cabinet, at Kensington. Two miniatures of Henry VII., each in a black cap, and one of them with a rose in his hand, are mentioned in a manuscript in the Harleian collection.

Head. Frank Hals. On panel; $5\frac{1}{2}$ inches by $4\frac{1}{2}$. Animated and clever; but the colouring, especially of the flesh, very roughly laid on.

FRANCIS HALS, a portrait painter, who has been considered inferior to none of his time but Van Dyck, was born at Mechlin, in 1584, and died in 1666. With the first merit of a portrait,

that of strong resemblance, his pictures were executed with remarkable freedom and boldness: his colouring was extremely good, and the effect very striking.

Interior of Antwerp Cathedral. "P. Nefs" marked at the base of the pillar in the right corner. On panel, which is slightly injured; 34 inches by 22. This church is of the flamboyant character, contemporaneous with the perpendicular, in England. The perspective, and every member of the architecture, with all its rich ornaments, of this noble building, are most admirably made out; and the colouring is splendidly bright and clear. The figures appear to be by Velvet Breughel. £50.

PETER NEFS, called the "Old," born at Antwerp, in 1570, was a disciple of the elder Henry Steenwyck, whose manner he closely imitated. He painted views of churches and convents, especially interiors, preferring those in the Gothic style of architecture. He possessed a profound knowledge of perspective, and represented his subjects, with all their various parts, with strict truth, and yet without betraying the appearance of anxious labour. Every object is marked with minute precision, and finished with an exquisite touch, and a light pencil. His bright clear pictures, in which he avoided the darkish-brown colouring of his master, Steenwyck, are the most esteemed. Being an indifferent designer of figures, he often induced F. Franks, Van Thulden, Velvet Breughel, or Teniers, to paint the figures. Those of the two last greatly enhance the value of the pictures of Nefs. He died in 1651, at the age of eighty-one.

Angels appearing to the Shepherds. Giacomo Bassano. With great warmth of colouring there is united in this picture, a homely style of figures. On canvas (?); about 4 feet by 2½. £120.

GIACOMO DA PONTE BASSANO was born at Bassano, in 1510. He was instructed in the elementary principles of his art by his father, and was afterwards sent to Venice, where he studied, but without much advantage, on account of the jealousy of his

master, under Bonifazio. He applied himself, however, to the study of the works of Titian, Parmegiano, and Tintoretto, with which Venice abounded; and in all that relates to mechanical practice, with extraordinary success. There are, at this period of his career, evidences of grandeur of style and conception, which are not to be found in his later works. Bassano's mind was essentially vulgar: he may, without impropriety, be denominated the Italian Rembrandt. The main characteristics of the Dutch artist exist in the works of Bassano; gross vulgarity of character, absurd anachronisms in costume, glowing colour, concentrated chiaroscuro, and not unfrequently a poetic feeling of effect, especially in the management of the background, which is singularly at variance with the homely style of the figures. Sir Joshua Reynolds observes—"Bassano painted the boors of the district of Bassano, and called them patriarchs and prophets." His animals are touched with admirable truth and precision; and in spite of all his defects, such are the spirit, clearness, and decision of his touch, the depth and richness of his tones, and the general picturesqueness of his effects, that his works not only commanded the respect of contemporary artists, but have been always valued by judges of painting, for qualities so important in the art. Bassano painted with extraordinary despatch. There is a prodigious number of his pictures in the palaces of Rome and Venice; and they are frequently seen in English collections. He died in 1592.

Benvenuto Cellini. Angelo Bronzino. An admirably painted head of the distinguished Florentine engraver, chaser, and sculptor in metals.

Virgin, Child, and St. Catharine. Paolo Veronese. The infant Baptist, introduced by an aged man, kisses the foot of the Infant Saviour, sleeping on the lap of the Virgin. St. Catharine, in a rich dress, gently touches the infant Baptist, as if to prevent him disturbing the sleeping Christ. The heads of the old man and the Virgin are dignified and noble. The jewellery and splendid dress of St. Catharine, rather disturb the religious conception of the whole; but the picture is, in all its parts, carefully executed, and there are great depth and harmony of colouring. The legend of

St. Catharine is an apology for the *splendour* of the dress, with which the master has invested her, though not for the anachronism of its fashion. Knee-piece, on canvas; figures the size of life. £150.

PAOLO VERONESE, properly Paolo Cagliari, was born at Verona, in 1530. His father, Gabriele Cagliari, was a sculptor, and originally intended his son for his own profession; but in consequence of the boy's determined preference for the sister art, he was placed under his uncle, Antonio Badile, to be taught painting. He improved rapidly, and very early in life enjoyed an extensive and profitable patronage. While yet young, he visited Venice, where he was commissioned to execute some paintings in the church and sacristy of St. Sebastian. The pictures excited universal admiration, from the originality of the style, and the vivacity of the design. Commissions for oil paintings poured in upon him, and a portion of the walls of the ducal palace was allotted to him for embellishment. From this time, his fame and wealth increased rapidly. He subsequently went to Rome; and in the course of his life, visited numerous towns of his native country, in which he left behind him many lasting memorials. He lived a life of uninterrupted labour and success, and died at Venice, in the year 1588, leaving great wealth to his two sons, Gabriele and Carlo, who were also his pupils, but did not attain their father's celebrity. Paolo Veronese ranks among the greatest masters of the art, especially as a colourist. His colouring is less true to nature than Titian's, and less glowing in the tints; but it is rich and brilliant, and abounds in variety and pleasing contrasts. His style is florid and ornate, his invention easy and fertile, and his execution characterised by a masterly facility. His principal works are at Venice, but his productions are to be met with in most collections.

Landscape. Gaspar Poussin. Large picture, on canvas. £100. This is a fine picture, in better preservation than usual, and the parts are more clearly made out. Three pilgrims on a road by a rocky ravine, into which a waterfall, feeding a stream at a distance, runs, are approaching a church in the middle distance, backed by blue-tinted

mountains, and surrounded by a magnificent country, varied by rich, deep masses of foliage.

Holy Family. Correggio. On copper; $12\frac{1}{2}$ inches by $9\frac{1}{2}$. The Baptist, with lamb and staff, is bringing flowers in the folds of his raiment of camel's hair, to the Infant Christ; who, supported by the Virgin near the bole of a large tree, looks on St. John with affectionate welcome. Joseph is represented behind, as an old man with a staff, watching the scene with gratified interest. £30.

ANTONIO ALLEGRI CORREGGIO, surnamed Correggio from the place of his birth, was born in 1493-4. The early history of this celebrated painter is involved in impenetrable obscurity. All that is known of his family is, that they were respectably descended, and in easy circumstances. It is probable that he studied under the sons of Mantegna. His works give evidence of a liberal education, since they display a perfect mastery of classical subjects, and a considerable knowledge of architecture and sculpture. He seems to have habitually resided at Correggio, and to have formed there a style completely his own, remarkable for masterly chiaroscuro, exquisite colouring, and the most graceful design. Correggio's pictures are not so numerous as those of some painters; but they are sufficiently spread over Europe, for his style and fame to be universally recognised. The cupola of the cathedral at Parma is painted with an "Assumption of the Virgin," of which the numerous beauties, the masterly foreshortening, the grace, the colour, and the design, so excited Titian's admiration, that he is reported to have said, "If I were not Titian, I would be Correggio." He died on the 5th of March, 1534, and was buried at the church of St. Francis, at Correggio.

Sea-piece. Ruysdael. On panel; 24 inches by $18\frac{1}{2}$. £100. Shipping, with seaport in the distance, church, and mills. The character of this picture is very similar to the one described before by this master.

Peasants after Supper, sleeping. "A. Ostade" marked at the left bottom corner. On panel; $11\frac{1}{2}$ inches by 9. £20?

This is a most interesting specimen of the minute finish in the smallest accessories, of the Dutch school. The half-devoured herring, the pipkin, the folds of the napkin on the table, contend for a preference of observation, with the happily delineated unconsciousness of the two sleepers, behind whom a young person is slyly observing their profound repose.

ADRIAN VAN OSTADE was born at Lubec, in 1610, and died in 1685. He studied in the school of Francis Hals, whom he far surpassed in careful execution, and minute finish; and possessed, also, qualifications of a higher order in the art. Dr. Waagen says of him—"If Teniers is the greatest master in the silver tone and cold colours, Adrian Ostade is the greatest in the golden tone and warm scale of colours." The subjects in which Ostade principally delighted, were peasants smoking, drinking, &c. His works are very scarce, and fetch enormously high prices.

Adoration of the Wise Men. Bassano. £35. The head of the Virgin is of ideal, pensive beauty. The group is rather crowded, and the costume incongruous. On canvas; 26 inches by 19.

Church and Buildings. Van der Heyden. On panel; 23 inches by 18. Name and date, "1632," marked towards the left bottom corner. A church of the flamboyant character, with a portion of the street, stands near a canal with boats and figures. The architectural details and the courses of masonry are most accurately delineated, with a miniature-like finish. What little sky and foliage are introduced, are painted in a clear and powerful tone. The figures are probably by Adrian Van de Velde, and the boats by William Van de Velde;—a union of three excellent masters, which enhances, materially, the value of the picture. The painting is slightly injured in the gable and lower part of the transept of the church. £100.

Head. Albrecht Dürer. £50.

The Germans are justly proud of this celebrated painter and engraver, who was born at Nuremberg, in 1471. His father was a goldsmith, and gave him an excellent education, intending him for his own calling. After some progress in the art of working gold, he placed himself, in 1486, under the most able painter of his native country, Michael Wohlgemuth. He soon acquired considerable reputation in his native country, which he left in 1494, on a tour through Holland and Italy. In Bologna, he became acquainted with Raffaele, who esteemed him highly, and exchanged portraits with him. He returned home in 1507, with the reputation of being the first painter of his country. His life is said to have been embittered and shortened by the unhappy temper of a jealous wife, whom, against his own inclination, and to please his father, he had married. He died in 1528, in the fifty-eighth year of his age. Dürer's paintings are admired for the vivid and fertile imagination, the sublime conception, and the wonderful union of boldness and correctness of design, which they display. He was equally eminent in historical works and portraits. He was also an excellent engraver on copper and wood. His woodcuts are masterpieces of the art, and considered equal to those of Hugo da Carpi.

Adoration of the Wise Men. Murillo. A large picture, on canvas; figures the size of life. £700. The conception, colouring, and costume of this picture, are superb. The action takes place in a ruinous building, at the corner of which, above the heads of the figures, are seen some loose timbers, which in falling have arranged themselves in the shape of a cross. The Virgin, with an exquisitely simple expression of countenance, uncovers the Infant Christ, to whom the wise men (one of whom is kneeling) are making their respective offerings of myrrh, gold, and frankincense. Two children of surpassing beauty, especially the one looking out of the picture, stand behind as train-bearers. In the background are soldiers with spears. Much as I venerate the altar-piece by the same master, in

the chapel, I should be inclined to prefer this, for its rich composition and brilliant colouring, which are perfect.

Landscape. "Lucas Van Uden . . . inventeur," marked in the right corner. "The watery sunshine and dewy verdure" of this landscape are so characteristic of Rubens, that it is not surprising it has been mistaken for a painting by that master. By the aid of a strong glass, and a favourable light, it will be seen that Lucas Van Uden was the painter. The figures are probably by Teniers.

LUCAS VAN UDEN was born in 1595, and died in 1660. He was a pupil of Rubens, and so successfully imitated the style and colouring of his master, in landscape, that his pictures were ascribed to the latter, even during his life-time. To the English eye, there is something unnatural in the yellowish green tints of the landscapes, painted by both master and scholar. But it must be remembered that they painted in Flanders, where the sun, permeating dense yellow clouds, will give precisely the tint to the landscape, which to us seems exaggerated. Lucas Van Uden is known to have taken nature for his model, and to have spent his time in the fields, when he was not painting. The delicacy of his execution in this department of art, has procured him a high reputation in the Low Countries.

Martyrdom of St. Andrew. Il Spagnoletto. Knee-piece, on canvas; figures the size of life. This picture has been entirely retouched, but so successfully, that the remarkable colouring, force, and expression of the master, have been perfectly retained. St. Andrew, affixed by cords to a cross, is suffered to die by the torture of such a position, and by starvation. The anatomy of the sufferer, the stretched muscles and fallen abdomen, are fearfully descriptive of his lingering torments. One of the bystanders gazes on the painful scene in extreme horror. Women are seen in the distance. £60.

GIUSEPPE RIBERA, called "Il Spagnoletto," was born at Xativa, in 1589. After studying the great masters, he settled at

Naples ; where he formed a distinguished ornament of the school of painters called *Naturalisti*, for which we have no equivalent word in English. This school of painters seems to have imagined that a true imitation consisted in appropriating to any, and every subject, the first forms which came in their way ; instead of selecting such as thoroughly suited the conception of the particular scene to be treated, and imitating those as closely as possible—too closely it cannot be. Ribera was dark and powerful in his shadows, and shrank from the representation of no scene, however horrible. The Descent from the Cross, in the church of S. Martino, at Naples, is considered one of the most masterly of his productions. He died in 1656.

Head of Rembrandt, by himself. Represented as resting his chin on his extended palm, in pleasing meditation. On canvas. £100.

PAUL VAN RYN REMBRANDT, the great master of the Flemish school, was born at Leyden, in 1606. He was called Van Ryn, from having spent the earlier part of his life on the borders of the Rhine. The mastery of light and shade, for which he is so eminently distinguished, he acquired from the last of his three masters, Jacob Pinas. Conscious of his power to attain sublimity by light and shade alone, he seems often to have rejoiced in showing how that one charm could make us heedless of coarseness of conception, and meanness of form. Hence his portraits, though admirable for the likeness, are sometimes deficient in grace and dignity. He generally painted in a bright, warm, golden tone, and often finished his pictures with exquisite delicacy. His historical subjects are remarkable for high and poetical feeling, combined with striking effect, from the depth and brilliancy of his colouring. He is supposed to have been in England in 1661, and to have lived sixteen or eighteen months at Hull, where he drew several gentlemen and seafaring persons. There are two fine whole-lengths at Yarmouth, which might have been done at the same time. Rembrandt's principal pupils and imitators were Gerbrand Van der Eckhout, Ferdinand Bol, Nicholas Maas, Salomon Koningh, and Gerard Douw. His needle on the copper almost surpasses his pencil on the canvas. Rembrandt died in 1674.

Birth of Erichonius. Rubens. On canvas; 20 inches by 16½. The daughters of Cecrops, Aglauros, Herse, and Pandrosos, are assembled, in an alcove of classic fancy, round the basket in which is contained the infant Erichonius. Aglauros, in a rich dress of white satin, and purple under-garment, raises the lid of the basket, into which her two sisters, with slight drapery, one reclining and the other standing, gaze. Erichonius is a beautiful infant in the upper part of the body, with the tails of serpents instead of legs. An old woman in the background looks on in silent horror. This is a splendid picture for colouring and conception. There is more of graceful feminine beauty in the figures, than is usual with the females of Rubens. It was purchased by his Grace, when on his tour through Belgium, from a private collection of pictures belonging to Mr. Marnet, at Brussels.

Portrait of the Earl of Southampton. Cornelius Jansen. Full-length. Towers in the right distance. On panel. The companion to this portrait, that of the Countess of Southampton, hangs at the same end of the Picture Gallery, near the door into the Regent's Gallery. £20.

Diana stealing the bow of Cupid. Francesco Albano. On canvas; 37 inches by 28. Diana, surrounded by a group of seven nymphs, is gently drawing the bow from the arms of a sleeping Cupid. Three other attendant Cupids are sleeping on the ground; the wings of one of whom, a nymph is cutting with a pair of shears. Another nymph is taking the quiver from a second sleeper. With marks of high finish, and warmth of colouring, this picture displays something of the usual affectation of the master in the attitudes of his figures.

FRANCESCO ALBANO was born at Bologna, March 17, 1578, and was destined by his father, a respectable silk-merchant, to follow his own profession; but his uncle, who was a man of taste,

and a judge of the art, perceiving in the youth such indications of genius for painting as to warrant the expectation of future eminence, prevailed on his father to change his intentions; and he was accordingly placed under the tuition of Denis Calvart, having for a brother scholar, Guido Reni, with whom he formed a strict intimacy, and from whom, as the elder pupil, he received effectual assistance. The two youths afterwards placed themselves with Lodovico Caracci, and under that great master they both made considerable proficiency. Albano afterwards went with his companion to Rome, where he soon obtained a high reputation and extensive employment, especially on mythological subjects. He had, however, neither power of conception, nor vigour of execution, adequate to the performance of large works. All his latter works are small and elaborate, and they became extremely fashionable in his day. His children are deficient in those graces and expression, which, when free from restraint, they continually exhibit. Albano's grace is entirely conventional; and the same artificial character pervades his landscape backgrounds, though occasionally, from the association of classical imagery, an agreeable effect is produced. With all these deficiencies, the pictures of Albano have an originality by which they are immediately recognised. There are at Burghley House, the seat of the Marquis of Exeter, some tapestries from his designs. His second wife, Doralice, a beautiful woman, and his children, were the models from which he painted his most graceful compositions. Albano died October 4, 1660.

Storks. "D. Teniers F." marked at the bottom of the picture. On panel; 21 inches by 14. £100. Natural, and highly finished.

St. Catharine receiving the Crown of Victory from the Infant Christ. Rubens. Large picture, on canvas; figures the size of life. £1200. The Virgin sits in an alcove of classic fancy, with the Infant Christ on her lap, who is placing a crown of laurel leaves on the head of a richly dressed female, (probably the second and surviving wife of Rubens, Helena Forman,) with a palm branch, and attended by two other females, also splendidly attired. Rather theatrical in the conception, though the attitudes of the figures

are graceful, and are painted with an inimitable warmth of colouring. The face of one of the cherubs hovering in the air, seems defective in the drawing.

Procession (Chiaroscuro). Van Dyck. A long picture; 4 feet $2\frac{1}{2}$ inches, by $11\frac{1}{2}$. This is a faint sketch, made by the master for his intended design of adorning the walls of the banqueting house with the history and procession of the order of the garter; the execution of which was first delayed by the civil war, and wholly put a stop to, by the death of Van Dyck.

Peter denying Christ. Caravaggio. On panel; 20 inches by 13. £40. The time of the action is indicated by a damsel near the door laying her hand on the arm of Peter, as he stands by a pan of coals warming himself. Soldiers are sitting and lounging at a table, playing with dice; one of whom seems to have turned round with watchful attention to the address of the damsel. The dark and gloomy shades, the force and expression in the figures of this picture, give a kind of mysterious grandeur to the composition, which well accords with the absorbing subject.

MICHAEL ANGELO AMERIGHI, called "Da Caravaggio," from a town of that name in the Milanese, was born about the year 1569. According to some authorities, his father was a mason by trade, and employed him to make paste for the fresco painters, in Milan. According to others, he derived his first love of the art from being employed by certain artists, as a colour-grinder. In course of time, he managed to go to Venice, where he studied the works of Giorgione with success; and some of his pictures, in the style of that period, are much esteemed. He afterwards went to Rome, where he was employed by an artist called Arpino, in painting flowers and fruit. He soon determined to paint no more from artificial models, but to adhere simply to nature, such as he found in the streets and alleys at Rome. He procured persons of the lowest class to sit for their figures, upon which he placed fancy heads for his saints, and heroes, and other great personages. His work-room was lighted by only one window from

above, and the walls were blackened, that the shades of objects might give no reflections. It is this circumstance, which has probably given rise to the observation, that he painted as if in a cellar. His temper was violent, and involved him in serious consequences. He died at the age of forty, in 1609, from the effects of wounds inflicted upon him in Sicily, by a party of armed men, who had pursued him from Malta, to avenge the death, by Caravaggio, of a companion. The principal merit of his pictures consists in the colouring, which is pure and vigorous; the tints are few, but true to nature. His conception was not very elevated; and there are evident marks in his paintings of the extravagance of a self-taught conceit, aggravated by abandoned habits. His principal works are a "St. Sebastian," in the capitol at Rome; a "Supper at Emmaus," in the Borghese Palace; and the "Entombment of Christ," now in the Louvre. Caravaggio was at the head of the school called the *Naturalisti*.

Adoration of the Shepherds. Francesco Mola. On canvas; 3 feet 2½ inches, by 2 feet 4 inches. £100. An angel with a face of great youthful beauty, is leaning over the Infant Christ, in a gazing, suppliant posture. The latter, on a manger, supported by the Virgin, has something too grossly human to be pleasing. Joseph, in a contemplative attitude, is behind the angel. The light is thrown upon the Virgin and Child; the rest of the picture is rather dark; but there seem to be great simplicity and force in the action of the shepherds, and great excellence of colouring in the principal figures.

PIETRO FRANCESCO MOLA was born at Lugano, in the Milanese territory, in 1621; and after receiving instructions from his father, was placed, successively, under Guiseppino, Albano, and Guercino. He attained to great excellence, both in design and colouring; and though his chief merit lay in landscape, to which he principally applied himself, he also painted history occasionally, and with much ability. His talents obtained for him the patronage of princes and nobles, and among others, of Christina of Sweden. His reputation caused him to be invited to France; and he was making preparations for proceeding thither at the time of his death, which happened at Rome, in 1666.

Wolf-Dog and Wolf. Weeninx. £300. The dog is triumphing over his late antagonist, whom he has just killed; while a shepherd-boy, with his pipe, seems participating in, and exciting, the animal's joy. Uncommonly spirited in the conception, of splendid colouring, and faithfulness to nature, in the boy, wolf, and dog, who are in the midst of a landscape of marvellous finish, especially in the foreground.

JAN WEENINX, called "the Young," a painter of landscapes, animals, &c., was born at Amsterdam, in 1644, and became the pupil of his father, Jan Baptiste. Though his father exerted all his industry to improve him in every branch of his profession, yet the most essential part of his skill was derived from his incessant study of nature. He painted as great a variety of subjects as his father, and with great success. The pictures of his first time can scarcely be distinguished from those of Jan Baptiste Weeninx. The younger Weeninx, however, avoided what was most exceptionable in the works of his father, which was a predominant grey or brown colour. He also had a surprising power of pencil, and finished with an equal degree of excellence, what he painted in a large or small size. His class of subjects, and finished execution, are well represented by the picture in the Belvoir Gallery. The Elector John William, Count Palatine of the Rhine, invited Weeninx to his court; allowed him a considerable pension; and employed him to adorn the galleries at Bonsberg, which he accomplished with great applause; having in one gallery, represented the hunting of the stag, and in the other, the chase of the wild boar. The figures, landscapes, and animals, were all executed by his own pencil, and equally well finished. Weeninx died in 1719, aged seventy-five.

St. Francis, praying. Carlo Dolce. On copper; 15 inches by 12. £20. Deep blue clouds, with a single break of light falling near the head of the figure, and massy foliage, form the beautifully conceived accessories to an absorbed, mortified countenance, of exquisite expression, colouring, and enamel-like finish.

Sea-piece. "Van de Velde, 1671," marked on a stump. A Dutch dogger with mainsail brailed up, is going before a stiff breeze, under a small foresail. Another, in similar condition, more distant. A large three-masted vessel is tacking in the opposite direction. On canvas; 16 inches by 14. £150.

An old Woman giving Advice to a young one. Schalken. On canvas; about $21\frac{1}{2}$ inches by 15. £25. The contrast in the figures is beautifully maintained, in the transparent freshness of flesh of the younger, and the reddish-brown tone of the elder. The subject of communication, which may be imagined, is so absorbing, that the younger female has crushed with the lid of a casket, on a table before her, a favourite bird, part of whose plumage may be discerned. This is a picture of exquisite finish in all its accessories.

Adam and Eve expelled from Paradise. Van der Werff. On panel; $18\frac{3}{4}$ inches by $16\frac{1}{2}$. £100. The figures are lighted by a manifestation in the clouds of the vengeance of Heaven. The flesh of Adam is painted in a warm golden tone; that of Eve, in a silvery, greyish, almost death-like hue; as if horror had driven the blood from the surface. The attitudes and expression of countenance in both manifest hasty terror. A deep mass of foliage and flowers surround them, which, with the figures, are finished with the smoothness of ivory.

ADRIAN VAN DER WERFF, a portrait and historical painter, as also of conversations, was born near Rotterdam, in 1659, and received his first instruction from Picolet, a portrait painter; but he was afterwards the disciple of Eglon Van der Neer, with whom he continued for four years, and made such considerable progress, that before he quitted that master, he copied a picture by Mieris so successfully, as to afford great surprise and pleasure to all judges, who examined the neatness of his pencilling and the truth of the imitation. He took pains to improve himself, by designing after the best plaster casts from the antique, and

thus acquired a better taste in the human form, than he had hitherto possessed. Before he was engaged in the service of the Elector Palatine, he employed himself in painting portraits in the manner, and also of the size of those of Netscher; but he was soon disgusted with that kind of painting, and applied himself entirely to historical subjects, in a small size. The Elector, having accidentally seen some of his performances in that style, extended to him a most efficient patronage; engrossing the greater part of his works; conferring on him the order of knighthood; ennobling his descendants, and presenting to him and his wife the most costly presents; besides munificent remunerations for his works, and a noble pension. The pictures of Van der Werff are esteemed for their extraordinary delicacy and elegance of execution; but to these qualities he has sacrificed animated expression and dignity of attitude. His colouring is cold, and has more of the appearance of ivory, than of animated flesh. The spirit of his works seems to have evaporated in the intense labour he bestowed to give them the utmost transparency. His pictures are, however, still purchased at high prices, and are rarely to be met with. Van der Werff died in 1722.

Venus nursing Cupid. Parmegiano. Large picture; figures the size of life; on canvas. The principal figure is powerfully painted in a glowing warmth of tone, and in an attitude, which could scarcely be imagined capable of the gracefulness imparted to it. The accessories of the landscape are in perfect keeping with the principal design. It is but right to mention, that there are considerable doubts, whether this picture were really painted by Parmegiano. But, surely, if a copy, it is a most admirable one.

Apollo and the Sibyl. Claude. On canvas; 4 feet 4½ inches, by 3 feet 3. This is described in Boydell's engravings from the "Liber Veritatis:"—"No. 164. Landscape, with magnificent buildings, and a view of the sea—Apollo and the Cumæan Sibyl—painted for Monsign. de Bourlemont, 1665;" and at the date of that publication, it is described as being "in the possession of Thos. W. Coke, Esq., Holkham." Dr. Waagen, however, in his observa-

tions on the pictures at Holkham, does not mention this subject as being in the collection at that place, though he notices other works by the master. It is probable, therefore, that Boydell, who is not correct in every instance, has made a mistake in this; unless the picture has, since his time, changed hands. £250.

Madonna and Child asleep. Sebastian Bourdon. Madonna uncovers, with one hand, a noble child of transparent beauty; while, with the forefinger of the other placed on her mouth, she enjoins silence on the infant Baptist, also a beautiful child, approaching with clasped hands and full-eyed eagerness. The Infant Christ appears perfect in conception and colouring, and is by far the most beautiful of its class in this collection. There are, perhaps, a sharpness and want of finish about the Virgin's face, which slightly alloy the beauty of a picture of spirited conception and glowing colouring. On canvas; about 17 inches by 20. £35.

SEBASTIAN BOURDON, the most eminent painter that the French school has produced, was born at Montpellier, in 1616. He received instruction in the elements of his art from his father, a painter on glass. After a youth of no great industry or steadiness, he passed into Italy, and became acquainted with Claude Lorraine. During his stay of three years, he occupied himself in practice, studying and imitating the works of Titian, Poussin, Claude, Andrea Sacchi, Michael Angelo delle Battaglie, and Bamboccio. So retentive was his memory, that he copied a picture of Claude's from recollection; a performance which astonished that great master, as much as any who saw it. On his return to France, Bourdon received some instructions from Du Guernier, a miniature painter of great repute, whose sister he married. The civil wars in 1652 rendered his stay in France less advisable; he therefore went to Sweden, where Christina, then queen, appointed him her principal painter. When Christina vacated the throne, he returned to France, which had become more quiet, and obtained abundance of employment. His two most famous pictures painted at this period, are the "Dead

Christ," and the "Woman taken in Adultery." He died at Paris, in 1671, aged fifty-five. Bourdon had a most fertile genius, an ardent spirit, and a great facility of execution. But he did not finish highly, nor are his most finished pictures his best. His landscapes, though possessing in parts some resemblance to both Titian and Poussin, have a wildness and singularity peculiar to himself. His colouring is fresh, and his touch light and sharp. His pictures are not numerous in this country.

Adoration of the Shepherds. Poelenburg. The initials "C. P." are marked on the post of the manger. On copper; 14 inches by 17. In this small space, the artist has grouped, with great distinctness and diversity of action, upwards of fifty figures; among whom may be remarked, in addition to the principal in the foreground, one sitting in the left corner, in the act of raising the leaf of a manuscript, (two or three of which have been folded down, as if for reference,) and the head turned round, in the act of speaking, it may be supposed—"This is He that should come, of whom Moses in the law, and the prophets, did write." There are about thirty cherubs in the clouds, in every conceivable attitude of admiring ecstasy. The light falls upon the group in the foreground, from a narrow opening in the clouds. An admirable composition, executed with great force, as well as delicacy of finish. £100.

Sea-piece. Monamy. A pleasing picture, in which the glowing sky of a setting sun brings into clear relief, vessels of various size and character, in a profound calm. £35.

PETER MONAMY, a very respectable painter of sea-pieces, was born in the isle of Jersey, in the latter end of the seventeenth century. He does not appear to have enjoyed the advantages of early instruction in his art, except in the very humble department of a sign and house-painter, on London Bridge. His genius appears, however, to have so far overcome adverse circumstances, as to derive conceptions of the subjects in which he most excelled, from the shallow waves that rolled under his window. He died at his house in Westminster, in 1749.

Landscape. Claude. On canvas; $17\frac{1}{2}$ inches by $13\frac{1}{2}$. £100.

Farmer's Family;—Grace before Meat. "J. Stein" marked over the fireplace. On canvas; 2 feet 9 inches, by 3 feet 3. £200. The mother of the family is teaching a sweet little blue-eyed, light-haired, genuine Dutch child, to say grace; at whose stammering attempts, a child of a larger growth is on the broad grin. The farmer sits uncovered, with his hands folded reverentially; and an attendant pauses in her occupation of placing on the table the materials for a plain, substantial dinner. In spirit, humour, and invention; delicate execution, great freshness, and clearness of colouring, and masterly chiaroscuro, this picture sustains the high reputation of this most distinguished master of the Dutch school.

JAN STEIN was born at Leyden, in 1636, and became successively the pupil of Knupper, Brouwer, and Van Goyen. He made himself so acceptable to the latter, by his wit and genius, that Van Goyen thought he disposed of his daughter prudently, when he gave her in marriage to Jan Stein. He was, however, notwithstanding many opportunities of enriching himself, by other occupations as well as by his profession, frequently reduced to the lowest condition of poverty, by an idle, intemperate, and dissipated course of life. In powers of conception and execution, Jan Stein stands almost alone. To satirical touches, and genuine comic unity, qualities which he shared in common with Teniers, and others of the same school, he added a breadth of treatment, and as far as his subjects were capable, a more elevated conception. He also exhibited great discrimination in the delineation of his characters: he represented a boor as a boor, and a gentleman as a gentleman. In these respects, he strongly reminds us of our inimitable Hogarth. Of his capital pictures, a Mountebank, attended by a number of spectators; a Wedding; and the Funeral of a Quaker, are the most admired. His works did not bear an extraordinary price during his life, as he painted only when he was necessitous, and sold his pictures to answer his immediate demands. But after his death, they rose amazingly

in value, and are rarely to be purchased; few paintings bearing a higher price, as well on account of their excellence, as of their scarcity. Jan Stein is a great favourite with the Duke of Wellington, who has at Apsley House some very capital pictures by this master. He died in 1689, aged fifty-three.

An Ox-Stall. "D. Teniers" marked at the right corner. On canvas; about 22 inches by 19. An undistinguished subject, in which, except in some minute finishing, the master does not appear to advantage.

Farrier's Shop. Wouvermann. On panel; 16 inches by 14. The initials "P. W." marked at the left corner. £100. The action of the "grey horse," in the centre foreground, whom his rider with two smiths are endeavouring to hold, while another is approaching with a heated shoe from an underground portion of a ruinous castle, is admirable. The contrasted gradations of action are beautifully conceived, in the boy behind restraining a goat, which is endeavouring to butt at a barking cur; and in the quiet indifference with which some fowls in the foreground are picking their scanty meal. We cannot fail, also, to remark, that the grey horse is at once the centre of unity, and the cause of the whole action in the picture. Spirited invention is combined with the most delicate execution and splendid colouring.

PHILIP WOUVERMANN, a painter of landscapes and cattle, was the son of Paul, an historical painter, of very mean talents. Philip was born at Haerlem, in 1620, and became a disciple of Jan Wynants. From the instructions and excellent example of his master, the proficiency of Wouvermann was very remarkable. To the knowledge of drawing and colouring, which he acquired in the studio of Wynants, he added an assiduous and critical attention to nature; so as to render himself superior to his master, in the choice of his scenes, in the excellence of his figures, and in the truth of his imitations of nature. The subjects to which he seemed most partial, were huntings, hawkings, encampments of armies, farriers' shops, and all kinds of scenes that afforded him a natural and proper opportunity of introducing

horses, which he painted to the greatest perfection. He gave to his pictures an astonishing force, by broad masses of light and shadow, and an uncommon degree of finish and transparency to the whole. He was not distinguished in proportion to his merit ; for with all his assiduity, and he was extremely industrious, he found it difficult to maintain himself and his family. But after his death, the value of his pictures increased in an incredible degree : they were not only universally coveted throughout every part of Europe, but the Dauphin of France, and the Elector of Bavaria, bought up every picture by this master that could be procured, and at enormously high prices. He died in 1688, aged forty-eight.

Soldiers and Gipsy Fortune-tellers. Caravaggio. On canvas ; knee-piece ; figures the size of life. £300. A female gipsy is examining, with an expression of mysterious solemnity, the exquisitely drawn palm of one of five soldiers, sitting round a table. The colouring is pure and vigorous, and the figures brought out into high relief by the dark and gloomy shades. But there is a kind of hardness and vulgarity in the delineation.

The Virgin, Child, and Joseph. Baroccio. A small picture, hung too high to admit of close observation.

FREDERICO BAROCCIO, one of the celebrated historical as well as portrait painters of the Roman school, was born at Urbino, in 1528. He flourished at a period when the devout spirit, which animated the early painters of the Romish church, had much degenerated. And though his delineation of sacred subjects is generally remarkably flowing and delicate, and his colouring in a warm glowing tone, there is often something offensive in the conception of his subject ; as in the celebrated Holy Family called "La Madonna del Gatto," in the National Gallery ; in which, John the Baptist is represented as a child teasing a cat, by showing her a bullfinch, which he holds in his hand ; and the Virgin, Christ, and Joseph, seem much amused by this cruel sport. He was in great favour with Pope Pius IV., who employed him, in conjunction with Federigo Zuccherro, to decorate his palace of the Belvidere. Sir Joshua Reynolds considered him, in colouring, as one of the most successful imitators of Correggio. He died at the place of his birth, in 1612.

Shepherd and Shepherdess. Rubens. On canvas; the size of life. £60. The female, one of the massive beauties of the master, admirably contrasts, in the colouring of the flesh, with the satyr-like, brown tone of the shepherd.

Landscape, with two Men in a Boat. Claude. An upright picture, on canvas; $14\frac{1}{2}$ inches by 18. This is an attractive gem for simplicity of conception and depth of colouring.

Lady, Maid, and Page. "Netscher f." on the ledge of the chair. On canvas, with circular head; $15\frac{1}{2}$ inches by 18. £40. A lady is singing from a sheet of music, accompanied by her maid on the lute. A page has entered with a tray and refreshment. A pleasing picture, richly coloured, and elaborately finished.

Landscape, with large tree in the centre. Claude. On canvas; $14\frac{1}{2}$ inches by 18. A shepherd is playing his pipe, surrounded by cattle, some in repose, others feeding, and goats leaping. This picture is numbered 155 in Boydell's engravings from the "Liber Veritatis;" and described—"Landscape with Cattle; painted for Mr. Wiald, 1661."—£100.

Landscape. Gaspar Poussin. On canvas; about 24 inches by 19. In the centre middle distance, a rock, on which appears a castle. In the foreground, another elevation covered with foliage, crowned also with a castle. On the left are peasants sitting amidst masses of foliage. This painting has experienced the too common fate of pictures by the master; it has become dark and indistinct by cleaning.

Cattle, with Sea, and Shipping at a distance. "A. Cuyt" marked at the left bottom corner. On panel; 19 inches by $15\frac{1}{2}$. £140. Three peasants, one female and two males, are on a bank, below which lie cattle. There are great depth, glow, and clearness in the colouring, especially in the cattle, which, by the warm rays of an evening sun, are brought out into very strong relief.

ALBERT CUYP, born at Dort, in 1606, was the son of Jacob Gerutze Cuyp, an eminent landscape painter, of Dort, and a pupil of Abraham Bloemart. Though his father's disciple, the manner of Albert Cuyp is very different, and he embraced a greater variety of subjects. The following is the eloquent and able criticism of Dr. Waagen on this master :—“ The pictures of this master, like those of so many of the great Dutch landscape painters, are the most splendid proof, that the charm of a work of art lies far more in a profound and pure feeling of nature, in the knowledge and masterly use of the means of representation, which art supplies, than in the subject. For, otherwise, how would it be possible, from such monotonous scenery as Holland presents, where the extensive green levels are broken only by single trees and ordinary houses, and intersected by canals, to produce such attractive variety as their pictures offer? In greatness of design, knowledge of aerial perspective, combined with the greatest glow and warmth of the misty, or serene atmosphere, Cuyp stands unrivalled, and takes the same place for Dutch scenery, as Claude Lorraine for the Italian; so that he might justly be called the Dutch Claude. In the manner of the impasto, the breadth, and freedom, and execution, he has, on the other hand, much resemblance to Rembrandt.” (Art and Artists in England, vol. 1. p. 227, 228.) Though Cuyp is reckoned among the cattle painters, all kinds of which he represented with equal truth and felicity, he likewise painted landscapes properly so called, and sea-pieces. He is a great favourite in England, though so little known abroad, that a beautiful picture of his, for which Sir Robert Peel paid 350 guineas, was bought at Hoorn, in Holland, some years since, for one shilling English. Little is known of the circumstances of his life; and even the year of his death has not been recorded. His finest works are chiefly in the National, Bridgewater, Grosvenor, and Dulwich Galleries; in the collections of Sir R. Peel, the Earl of Yarborough, the Duke of Bedford, the Marquis of Bute, his late Majesty George IV., and the late Sir Abraham Hume.

Flight into Egypt. Luca Giordano. Large picture, on canvas. A cherub is leading the ass by the halter. There are others in the sky, and following the ass. An angel with his back turned to the spectator, who shows the setting of

the wing in the shoulder blade, directs the attention of those behind to the Virgin and Child. The heavenly beauty of the Virgin's head is slightly alloyed by a thickening of the nose between the eyebrows. The profile of Joseph is strongly marked, and highly intellectual.

LUCA GIORDANO, called "Luca fa presto," was born at Naples, in 1629, or 1632. He successively studied painting under Ribera (Spagnoletto) at Naples, and Pietro da Cortona at Rome, whom he assisted in many of his great works. From Rome he proceeded to Lombardy, to study Correggio; and then to Venice, to acquire a knowledge of the composition and colouring of the great Venetian artists. His great readiness of hand, and vivid recollection of the varied beauties of every eminent master, enabled him to imitate them so closely, as to deceive even experienced connoisseurs. He derived the name of "Fa Presto," not from the rapidity of his execution, which was nevertheless astonishing, but from the avarice of his father, who, at the beginning of Luca's career, sold at a high price his designs after the works of the great masters, and was continually urging him, at meals as well as at work, by saying, "Luca fa presto," which his companions gave him as a nickname. After his return to Naples, he was very much employed there, till, in 1679, he was invited by Charles II. of Spain, to adorn the Escorial. His talents and polished manners gained him the favour of the court at Madrid, where he remained till the death of Charles II., when he returned to his own country. His colouring was agreeable; his designs were spirited and ingenious; and his drawing, when he allowed himself time, correct; but, from the rapidity with which he proceeded, his works are often deficient in the last particular. His best works are his frescos, in the Escorial at Madrid, at Florence, and at Rome. Some of his finest pictures are at Dresden. The grand altar-piece in the Church of the Ascension, at Naples, representing the battle of the angels, and the fall of Lucifer, is considered as one of his finest performances. There are no less than twelve pictures by this master in the possession of the Marquis of Exeter, at Burleigh. Of these, I should be inclined to prefer "Jephthah's Vow," in the chapel, "the Death of Seneca," and "Curtius leaping into the Gulph." "Jupiter and Europa," "Venus and the Satyr," are not in my opinion pleasing pictures. Giordano died in 1704-5.

Landscape. "J. Wynants, A^o 1663," marked on the end of a felled tree. On canvas; 2 feet 9 inches, by 3 feet 3½. £100. There is a serene coolness about this picture, which is perfectly refreshing. The exquisite finish of the decayed and felled trees—the grain of the wood, denuded of its bark—the lichens on what remains—though common objects, arrest, by their faithful accuracy, the eye, ere it passes to a spirited landscape, of attractive colouring and harmonious gradations of light and shade; in which are seen a rider on a grey horse, accompanied by attendants on foot, with hounds in pursuit of a hare. The figures, from their harmonising so completely in tone with the landscape, I should judge to be painted by his scholar, Wou-
vermann.

Temptation of St. Anthony. "D. Teniers f." marked on a fragment of a rock in the right foreground. On panel; 22½ inches by 15½. £100. In a scene of extreme desolation, the saint is sitting near a portion of rock, which serves him for a table, with a book in his hand, and a skull before him. Monsters of indescribable character appear to be enjoying around him, a sort of witches' sabbath. An old hag touches him on the shoulder, and points backward to a cell in the rock, in which there are a rude cross and a fire. At the entrance of this valley of desolation, stands a rough post, forked at the top, to sustain a roof for a sancte-bell. Behind this is a sty, out of which issues a pig, the favourite animal of the saint. A fountain in the right foreground, and a glimpse of cultivated country in the distance, relieve the general horror of the scene.—St. Anthony, the patriarch of monks, was born at Coma, near Heracleopolis, in Egypt, in 251; and living the austere and abstemious life of a recluse, he arrived at the age of 105 years, and is said to have died January 17, 356. St. Anthony was particularly solicitous about beasts; and in commemoration of

the day of his death, the "Benediction of beasts" is annually performed at Rome, in a little church dedicated to him, near Santa Maria Maggiore. It lasts for some days; for not only every Roman, from the Pope to the peasant, who has a horse, a mule, or an ass, sends his cattle, but all the English go with their job-horses and favourite dogs; and, for the small offering of a couple of paoli, get them sprinkled, sanctified, and placed under the protection of this saint. The temptations of St. Anthony were favourite subjects with the early engravers. Teniers imbibed a love for representations of devils, ghosts, and supernatural monsters, from having seen many by Hollenbreugel, his wife's uncle.

Peasants ploughing. "Berghem" marked at the left bottom corner. On panel; $21\frac{1}{2}$ inches by $15\frac{1}{2}$. £50. The scene is in a bold country, and painted in a rich warm tone.

Virgin, Child, and St. John. Andrea del Sarto. On canvas; figures as large as life. £30. The head of the Virgin is of a classic style of beauty: the children are of graceful, natural symmetry, approaching to those of Raffaele; of whom, as well as of Leonardo da Vinci and Michael Angelo, he was an imitator.

ANDREA VENUCCHI, commonly called "Andrea del Sarto," a celebrated historical and portrait painter, was born at Florence, in 1488. He was originally a pupil of Pietro di Cosimo. Among his earliest works, are the frescos in the court of the Scalzo; and among his best, those in that of the Annunziata, both at Florence. From the faithful delineation of his forms, he was surnamed "Andrea senza errore." His easel pictures are not uncommon; a very good and late one, is "the Sacrifice of Isaac," at Dresden. There is a noble portrait by Andrea del Sarto, at Windsor Castle; a "Holy Family," of an inferior character, in the National Gallery; and an extremely animated and noble portrait of himself, at Panshanger, the seat of Earl Cowper. His forms have great breadth and simplicity. In 1518, Andrea visited France, but destroyed his own character by returning to

Italy in the following year, and misapplying money which Francis I. had given him to purchase statues, paintings, and designs, in his native city. He sunk into deserved poverty, and died of the plague, in 1530. M. Antonio Franciabigio, and Jacopo Carucci, called Pontormo, imitated Andrea del Sarto.

Dutch Proverbs. “David Teniers” marked near the cow in the well. On canvas; 6 feet 10 inches, by about 4 feet 4. £1600. In this picture there are about fifty figures; the nearest of which, throwing his money as bait to the fish in the river, and said to be Teniers’ son, is 14 inches high. The varied invention and broad humour displayed in this painting, render it a general favourite. The following is an attempt to give a key to some of the proverbs indicated by the several groups of figures.

’Tis an ill wind that blows nobody any good—represented by a man sitting down in a high wind, near his neighbour’s house, which is on fire.

Between two stools you come to the ground; and A man invites another to the roast, and beats him with the spit.

To save his bacon. A man broils mutton; his fat hog brings him the tongs to stir the fire.

Those born to be hanged, will never be drowned. A man falls into the river; his companion on the bank points to the gallows.

Great cry and little wool. A man shaving his pig.

If you play with a cat, put on gloves.

Fools and their money are soon parted. A man throws gold into the river to catch fish, one of which is swallowing a smaller fish as its natural bait.

Fishing in troubled waters.

To meet with one’s match. A man given to slippery tricks, has got an eel by the tail.

More ways than one. A cow having fallen into a well, her owner, instead of pulling her out, throws in rubbish to raise her.

Wearing the old one out first; and Throwing the heaviest burthen on the weakest shoulders.

If you tell your secrets, mind to whom it is. A man confessing to the devil.

Holding a candle to the devil.

None so blind as those who won't see. A man covering his eyes with his hands.

Grasping at a shadow, and losing the substance. Two dogs quarrelling about a bare bone; a cat near them, attacking a large cheese.

Labour in vain. Two old women attempting to wind off flax from one spindle, in a contrary direction to each other.

Killing with kindness; and Mind your own business. A sow pulls the spigot out of the barrel, and lets the beer run, while a woman is nursing her pig.

Reckoning of your chickens before they are hatched. A man and woman at their hen's nest, whilst a man at the oven steals their dinner.

Three plagues of life. A dripping roof, a smoky house, and a scolding wife.

Harmony without, when there's none within. A musician, whose wife allows him no peace within, takes his fiddle, and mounts with a friend to the outside of the roof.

Carrying all the world before him. A man with a globe in his hand; every one ready to assist him.

Scratching through the world. Another struggling hard to creep through a globe; nobody helps him.

One that turns with every wind. A man at his mill.

The end of a thief. The gallows and the devil.

Gamblers. Bartolomeo Manfredi. Large picture, on canvas. £60. Two men are playing cards; near whom, a female sitting, looks over the hand of one, while with her

thumb and two fingers she communicates the result of her observation to the other player. Rather dark, with not much expression in the heads.

Man on horseback, Woman, and Sheep. Berghem. On canvas; 2 feet 7 inches, by about 3 feet 3. This is a sweetly painted scene of rural repose. A female peasant is sitting before a cottage in a wooded dell, surrounded by cattle at rest. A peasant with bare legs, on a grey horse, is addressing her.

Merry-making. On copper; $10\frac{1}{2}$ inches by $7\frac{1}{2}$. A view of the street of a country town, with mill, houses, and canal. Numerous figures are seen dancing in the centre of the street. There are in this picture decided marks of the minute finish of the Dutch school—the courses of masonry, the stones with which the street is paved, &c. For colouring, light, and shade, especially in the sky, the water, and the landscape beyond, this is a pretty little gem.

Small Landscape. “J. D. Heusch, f.” marked on the left corner. On panel; 13 inches by 10. £40. The setting sun is giving a rich golden tint to some wild scenery. On a shelving precipice are two peasants driving some cattle. The colouring is well laid in; and the distances, which are great, are perfect.

JACOB DE HEUSCH, a painter of landscapes and animals, was the nephew and pupil of William de Heusch, whom, however, he far surpassed. Jacob went to Rome, and studied the style of Salvator Rosa. The choice of his landscapes are picturesque; his animals and figures are touched with spirit; and his colouring has energy and truth. He died in 1701, aged forty-four.

Landscape. On copper; $10\frac{1}{2}$ inches by 7. Peasants and cattle in the foreground, are proceeding towards a bridge over a stream, by the side of which are other figures fishing. A ruined castle on a partially wooded, rocky elevation, overlooks the stream, and commands a view of a large city,

with a mountainous background. This is a sweetly coloured picture, and finished with the smoothness of ivory.

Lady with Cat and Parrot. Van Tol. A small picture ; but hung too high for close observation.

DOMINICUS VAN TOL was often a happy imitator of Gerard Douw. Some of his pictures are remarkable for their characters, impasto, and warmth of colouring.

Girls' School. Crespi. A small picture ; companion to one by the same master, called the "Boys' School." The grouping, colouring, and attitudes, appear to be excellent. £15.

Moonlight. Van der Neer. On panel ; 19 inches by 13. What inimitable effect is here produced with very commonplace materials ! Boats on a canal, whose banks are planted with a few trees ! But then this commonplace scenery is lighted with a moon, whose silvery radiance softens the vulgar features upon which it shines ; and they are even rendered positively beautiful by dark masses of shadow. The sky is of surpassing loveliness ; and the water, that reflects as faithfully as a mirror, the boats upon its surface and the trees upon its banks, is extraordinary for depth and liquidity. This gem of first-rate excellence deserves to be the daily companion in the drawing-room, instead of being left in the cold state and dignity of a picture gallery.

ARTHUR VAN DER NEEB, born at Amsterdam in 1619, is well known to artists and connoisseurs, both by the peculiarity of his style, and by the handling and transparence of his landscapes. His subjects are chiefly views of villages, with fishermen's huts, on the low banks of rivers and canals. His pencilling is remarkably neat, his touch free and clear, and his imitation of nature faithful. His reputation is founded on his moonlight scenes, in which he has never been excelled, and perhaps never equalled. The lustre of his skies about the moon, and the reflection of the

beams on the water, whether calm or slightly rippled, are inimitable. His genuine pictures are highly prized all over Europe. In some instances they are rather too black, probably from the effects of time. He died in 1683, aged sixty-four.

Landscape and Cattle. "A. Pynaker" marked at the left bottom corner. On panel; 17 inches by 13. In the foreground of a rocky landscape, with churches in the distance against a golden sky, a female peasant is driving home cattle. This is a sweet composition, warmly coloured, and carefully finished.

ADAM PYNAKER, a celebrated landscape painter, was born at the village of Pynaker, between Schiedam and Delft, in 1621; and always retained the name of the place of his nativity. He went for improvement to Rome, where he studied for three years, and chose the works of the great masters for his models. But he also studied after nature, those beautiful scenes, ruins, views, and buildings, which adorn that country. By a happy application of his time and talents, while he continued in Italy, he returned to his own country an accomplished painter, and his works rose into the highest esteem. He had a judicious method of distributing his lights and shadows; and he managed them in his compositions in such a manner, as to please and relieve the eye by their agreeable contrasts. His small pictures are far preferable to those which he painted in a larger size; and they are admitted to a place in the cabinets of collectors, among the paintings of the greatest masters. He was generally fond of a strong morning light, which allowed him to give a more lively verdure to his trees. His distances die away by proper breakings of the ground, diversified with hills and vallies, extending the view as far as the eye can be supposed to reach; and his landscapes are usually enriched with elegant ruins, or pieces of architecture, as likewise with figures well designed, and well adapted to his subjects and situations. He died in 1673, aged fifty-two.

Head of Raffaele. Parmegiano (?) A very sweetly painted portrait of a very handsome person.

Head. Mireveldt. An elderly man, with beard.

Crucifixion. Van Dyck. Painted on slate, with circular

head; 11 inches by 19. £50. This is an extraordinary picture, in which the darkness from the sixth to the ninth hour is admirably represented by the natural colour of the slate.

Ponte Mola. Borgognone. On canvas; 19 inches by 15. £20. In the foreground are figures on horseback, in animated action; Ponte Mola, in the middle distance; and a hilly country in the background. The invention is excellent, the execution free; but the colours are coarsely laid on. I should judge that this picture was painted in his latter period, after he had been admitted into the order of Jesuits at Rome.

JACOPO CORTESI BORGOGNONE, called from the place of his birth, Borgognone, was born in 1621, in the city of St. Hippolite, in Burgundy (*Ital.* Borgogna). His father, Giovanni Cortesi, was a painter of sacred subjects, and very successful in his way. Owing to an accidental temptation, Jacopo went into the army for three years; after which he returned to his art, and studied at Bologna, where Guido, then at the height of his fame, was residing. Guido happening to see a picture by Borgognone in a window, inquired into his circumstances, and took him home with him; which, during the remaining six months that he stayed in Bologna, afforded him a fine opportunity of improving his colouring. Here he occasionally saw Albano, from whom, among other things, he learned this maxim—"That a painter, before setting to work upon any subject, should recall to mind something which he had seen in reality;" a saying, which Jacopo kept constantly in view. Baldinucci, having invited him to his house many years after, to see some of his own pictures, which he had purchased, asked him in a burst of admiration, "how he had given his battles so much truth, with expression so just, and accidents so various?" He replied, that all he had painted, he had really seen. Borgognone subsequently realised a handsome independence, and visited his native country for three years; but returned to Italy, and painted for a considerable time in Florence, with great reputation. In 1655, he conceived himself under a call to renounce the vanities of the world; and accordingly went to Rome, and begged to be admitted into the order of Jesus, and was received as a novice. During his noviciate, he

painted, at the suggestion of his fellow-monks, pictures of sacred subjects, but could not abstain entirely from such as suited his peculiar style. His religious profession did not make him idle, and he worked as vigorously as ever. He died of apoplexy, November 14, 1676. As he painted with great facility and rapidity, his pictures are very numerous. His execution was in dashing strokes, the colour laid on thick, and therefore better suited to a distant than a close view.

Holy Family. "Bartolomeo Schidone" marked in the centre of the foreground. On panel; 10 inches by 14. £100. This is a valuable little picture for colouring, chiaroscuro, and the graceful beauty of the Virgin and children; whose flesh is of a warm, dark golden, transparent tone. Joseph is represented as very old.

BARTOLOMEO SCHIDONE was born at Modena, in 1560; and learned design and colouring in the school of the Caracci; but when he quitted that academy, he devoted himself entirely to study the manner of Correggio, and imbibed so strongly the graces and delicacies of that wonderful artist, that none ever imitated his style and lovely ideas more happily than Schidone. He was soon taken into the service of Ranuccio, Duke of Parma, and had the distinction of being appointed his principal painter. He finished for that prince several compositions of sacred subjects, and some taken from the Roman writers, extremely in the taste of Correggio; but his principal employment was, to paint the portraits of his patron and all his family; which, with those of the princes of the house of Modena, caused him to be numbered among the best masters of Italy. Most of the works of this master are in Modena and Placentia. The genius of Schidone was noble and elevated; his style of painting is exceedingly elegant; his touch light, delicate, and admirable; and, though he is not always critically correct in his outline, yet the air of his heads is remarkably graceful, and all his pictures are finished in an exquisite manner. His paintings, as well as his designs, are exceedingly scarce and valuable; and when they are to be met with, are as frequently taken for the works of Correggio or Parmegiano. Unhappily for himself, and every lover of the art, he grew passionately fond of gaming, and indulged that appetite

so far, as to consume abundance of his time unprofitably in that amusement; to which error the great scarcity of his works is generally imputed. It is asserted, that having in one night lost a very large sum of money, much more than his fortune could bear, it affected him so violently as to occasion his death, in 1616. In the church of St. Francis, at Placentia, is preserved a capital performance of Schidone, representing the Virgin attended by several saints and angels.

Walker, the Painter, by himself. £30. He is represented as holding a drawing in his hand. This is an admirable painting, by one of the best of our portrait painters. There is a good engraving from it by Lombart, a French artist of considerable talent, who appears to have been in England in the time of Oliver Cromwell.

ROBERT WALKER, a portrait painter, contemporary with Van Dyck, is said to have derived considerable benefit from the study of the works of that master. This, however, is much to be doubted; as it is nowhere positively said, that Walker studied in the school of Van Dyck; and his manner is evidently his own. He was principal painter to Oliver Cromwell, whose portrait he painted several times. There are two capital portraits of this person by Walker, at Burleigh, one of which is said to have been presented to the Earl of Exeter, by Cromwell himself. There is another of the celebrated usurper, by the same artist, in Warwick Castle. Walker painted the portraits, also, of the principal officers of the republican army. The most memorable circumstance in the life of this master is, that one of his portraits of Cromwell was accidentally sold for five hundred pounds, to the Duke of Tuscany's resident in London; but whether he paid that immense price out of compliment to the pride and power of Oliver, or to the merit of the performance, may easily be conjectured, when it is considered that the transaction happened while the power of the usurper subsisted. Walker painted in one picture, the portraits of Cromwell and his son Richard tying his sash: an idea which is borrowed from Van Dyck, in his portrait of Lord Goring. Walker died in 1658.

Landscape. Elzheimer. £15. This is a small picture,

representing, as the most conspicuous feature, a ruinous church on a rocky, partially wooded elevation. A female in the foreground is driving some goats. To highly finished execution, and warm light, there are added extreme clearness and delicacy in the gradations, especially in the intense blue sky, and the deep masses of foliage.

ADAM ELZHEIMER, or ELSHEIMER, was born at Frankfort, in 1574, and, according to the most probable accounts, died in 1620; but the statements of writers on the subject differ extremely. He became a pupil of Philip Uffenbach; but as he, in a very short time, proved a much better painter than his master, he determined to complete his studies at Rome; where he soon formed an intimacy with Pinas, Lastman, Thomas of Landau, and other eminent painters. Having carefully examined the curiosities of Rome, and the works of the greatest artists, both ancient and modern, he resolved to adopt a style of painting peculiar to himself: this was the designing of landscapes with historical figures on a small scale; which he finished in so exquisite a manner, that he was not only far superior to all his contemporaries, but is probably unrivalled in his own line by any artist of subsequent times. He designed entirely after nature; and a most retentive memory enabled him to recollect every thing that had struck him, and to make the most judicious use of it in his compositions. It is scarcely possible to speak in too high terms of the rare union of excellencies in the works of Elzheimer. He is equally admirable for the fine taste of his design, the correct drawing of his figures, the lightness, spirit, and delicacy of his touch; the beauty of his colouring; the high finishing of his works, so that the minutest parts will bear the closest inspection; and, above all, his admirable management and distribution of light and shade, and perfect knowledge of the principles of chiaroscuro; which was manifested in his pieces representing scenes by torch or candlelight, moonlight, sunrise, or sunset. Even during his life-time, his pictures bore a very high price, which was considerably increased after his death. It is lamentable to add, that he was unable to acquire affluence, or even comfort, by the exercise of his talents. He had a large family; and though he received very high prices for his works, he spent so much time and labour upon them, that he could not

subsist by what he earned. He was at length cast into prison for debt; and, though very soon released, the disgrace even of that short confinement preyed on his spirits, and he sank under his misfortunes. The Italians, who highly honoured and esteemed him, deeply regretted his untimely death; and his friend, Thomas of Landau, was so grieved at his loss, that he could no longer bear Rome, but retired to his own country. Old Teniers and Bamboccio were indebted for great part of their excellence to their study of the works of Elzheimer.

Portrait of Charles, fourth Duke of Rutland. Sir Joshua Reynolds. He is represented in the robes of the garter. A beautiful landscape in the distance, adds to the striking effect of this painting.

THE CHAPEL.

Visitors are not generally taken into the body of the Chapel; but are permitted access to it, either by the folding doors from the regent's gallery,—and from this point they are enabled to have some conception of the altar-piece, by Murillo;—or to the gallery over the altar-piece, from the private passage;—and from this point, besides obtaining a general notion of the architectural details of the chapel, a splendid view is opened to the visitor, through the folding doors opposite, to the very extremity of the regent's gallery, or a distance of more than 160 feet. As my object, however, is to give a more permanent impression of the character of the chapel, than can be obtained from either of these points of view, we will descend to the guard-room gallery, and by a door on the north-west side enter a long passage, which conducts us to the antechapel, 19 feet 6 inches long, 18 feet broad, by about 12 feet high. This is appropriated to the accommodation of the domestics in

the Castle, and to instrumental performers and choristers, when such are in attendance in the Castle on state occasions. The chaplain's suite of apartments communicates with this room.

The Chapel is in a style so very much in accordance with what I conceive every chapel in connexion with a nobleman's residence ought to be, that, at the risk of being thought tedious and technical, I shall proceed to describe it in some detail. It is entered by folding doors in the screen-work, which separates it from the antechapel; and its extreme length from this point is 32 feet; its extreme breadth is 18 feet. Of the height we may have some conception, when it is considered that it extends in one elevation, through the first and principal stories, which, with the addition of the vaulting, will be somewhere between 35 and 40 feet. The chapel is lighted by two very lofty windows of double lights, divided by transoms, and decorated with the Tudor flower. The sides, above the pews, are panelled in a double row, with trefoil heads and the Tudor rose in a quatrefoil, mounted by a cornice, in the deep hollow of which are various flowers belonging to the same style of architecture (perpendicular). Above the cornice, and between each window, (as well as on the opposite wall,) is a flowered corbel, from which rises a slender vaulting shaft, with flowered capitals; from which last, again, spring the ribs of the vaulted roof, ornamented with flowered bosses at every point of intersection. The gallery, which is entered from the regent's, is over the three flattened arches of the screen, in the spandrils of which is the rose in a quatrefoil. Above the square-headed moulding, the projecting portion of the gallery is supported by a series of fan-tracery vaulting, springing from corbels, between which are the portcullis and crown alternately. This gallery, as well as the pews, (which last are of oak,) is panelled with

cinquefoil-headed compartments, and embattled in the perpendicular style.

The pulpit and desk, slightly elevated above the floor, and opposite to each other, near the altar steps, are of oak, and decorated in a similar manner with the pews. The front of each consists of one large quatrefoil within a square panel, in the centre of which is a large rose barbed with fleurs-de-lis. Instead of being seeded, there is in the centre of the flower a gilded shield, charged with the letters R M S . A strip of black marble, about two yards wide, runs from the entrance to the altar steps, which, and the altar floor, are also of black marble. The altar table is an old one, made somewhere about the end of the seventeenth century, belonging, probably, to the former chapel. Its decorations are of crimson velvet and gold-lace, similar to those in the pulpit and desk. On each side, reared upon a pedestal within a niche, is the Bible, in two volumes, bound in crimson velvet, with metal clasps, corners, and centre-pieces. The Manners arms, and an earl's coronet, are engraved upon the two latter. Date—"Oxford, printed at the Theatre, 1680." A most valuable communion service, supposed by some, but I think without any probability, to have been co-eval with the founder of the Castle, Robert de Toden, was lost in the fire of 1816.

The gallery over the altar is faced with tabernacle work, consisting of five canopies; three over the altar-piece, with crocketed domes and pinnacles; a canopy over each niche, embattled, and with crocketed pinnacles, but without a dome. Beyond these, are the first and second great commandments, crowned with R M S .

I have reserved to the last a description of what will be generally considered the most splendid embellishment of the chapel,—“The Holy Family,” by Murillo, as the altar-piece. It is 3 feet $6\frac{1}{2}$ inches broad, by about 5 feet

6 inches high ; within a broad gilded frame, panelled, and decorated with the Tudor flower. Nothing can exceed, if equal, the sweetness of expression in the Virgin's countenance, who is stooping, with her arm around the infants Christ and Baptist, as they are caressing each other ; the Baptist with affection subdued by a reverential feeling, and Christ with a sweet look of love and confidence upturned to the Virgin. The Baptist carries a rude cross, on the top of which is a scroll, lettered " Ecce Agnus Dei." A lamb lies at his feet behind. The face of Joseph, standing close to the group, is of a highly intellectual cast ; the flesh is of a golden brown colour ; and he is in the prime of life. The flesh of the children and the Virgin is in a warm golden tone. She has the most perfect head that can be conceived. There are deep masses of foliage in the background, and a church in a mountainous country, in the extreme distance. This picture is insured for three thousand guineas.

Over the entrance from the regent's gallery are the Rutland arms, impaling Howard, encircled with the motto of the garter, having supporters, ducal coronet, cap of dignity, and crest.

The regent's gallery communicates with an

AWAITING ROOM,

formerly used as a Billiard-room. It is 30 feet 4 inches, by 21 feet 6, with circular corners, and lighted principally by a lantern in the roof. On the side next the court there are three lancet-shaped recesses, only one of which is pierced for a window. In the two others are small cases for books. In one of them we notice Dugdale, Evelyn, Dante, Bacon, Boyle, Bolingbroke, Locke, Lucretius, Theocritus, Virgil, and some of the most celebrated writers of the sixteenth

and seventeenth centuries. The other case contains capital editions of Warton's History of English Poetry, the works of Thomson and Lyttelton, Baskerville's Addison, Leland's History of Ireland, &c.

There are several portraits and other paintings in this room. The portraits are half-lengths of the first Duke of Rutland, Mrs. Bridget Noel, and Lord Anglesea, by Sir Peter Lely; Earl of Northampton, Earl and Countess of Exeter; a person with a leading staff; and over the door into the library, Marshal Duc de Broglio, (full-length,) in uniform, with star and blue ribbon. I am not able to say by whom the five last were painted. There is another portrait (knee-piece) of a person in state robes, and with walking staff, of whose and the artist's name, I am also ignorant.

King Charles II., by Vosterman (?)

JOHN VOSTERMAN, whose chief excellence consisted in landscape painting, was born at Bommel, in 1643, and learned the rudiments of his art from his father, who was a portrait painter; but obtained that excellence to which he afterwards arrived, from Herman Sachtleven, with whom he studied as a disciple. Nor had he been very long in the school of that eminent artist, before he equalled his instructor; and indeed, shortly afterwards, proved himself superior, not only to Sachtleven, but to all his contemporaries. Vosterman had, however, a great deal of vanity; and instead of pursuing his profession, by which he might have lived in honour and affluence, he wasted his time and fortune, by assuming the appearance of a person of rank; being attended, while he resided in France, by a great number of domestics in rich liveries; frequenting the houses and assemblies of the great, and squandering his patrimony in many ostentatious follies. From necessities which thus arose, he was induced to turn his attention to England, where he was warmly patronised by Charles II. and the principal nobility; but ineffectually, so far as regards retrieving his affairs. Vosterman surpassed by many degrees all the landscape painters of his time, in neatness of touch, and delicacy of finish. He painted for King Charles two

views of Windsor, still in the gallery there ; a chimney-piece, at Whitehall ; and a view of Stirling Castle, the figures by Wyck. He died in 1693, aged fifty.

Two miniatures, on copper.

Over the fireplace, is a view of Newmarket, with the Duke of Rutland's stud, and portraits of several persons, by Tillemans.

PETER TILLEMANS was born at Antwerp, in the latter end of the seventeenth century. His father was a diamond-cutter. The son soon distinguished himself as a painter, though he studied under very indifferent masters. In 1708, he was brought to England, with his brother-in-law, Casteels, by one Turner, a dealer in pictures ; and employed by him in copying Borgognone and other masters, in which he succeeded admirably, particularly Teniers, of whom he preserved all the freedom and spirit. He generally painted landscapes with small figures, seaports, and views. One of his best works is a view from Richmond-hill, in the possession of Mr. Cambridge, of Twickenham. When he came to be known, he was patronised by several men of quality ; and drew views of their seats, huntings, races, and horses, in perfection. In this way he was much employed in the west and north of England, and in Wales ; and drew many prospects for the intended history of Nottinghamshire by Mr. Bridges. He instructed the Lord Byron of his day, who did great credit to his master, and painted a large picture of the abbey and lake at Newstead, now in the possession of Captain Lord Byron. After suffering many years under an asthma, for which he chiefly resided at Richmond, he died at Norton, in Suffolk, December 5, 1734, at about the fiftieth year of his age, and was buried in the church of Stow Langtoft.

Above the view of Newmarket is a large landscape, said to be by Sir Peter Lely and others.

In different parts of the room are hung four views by Delany ;—a view of Dublin from the sea, Wicklow Hills in the background ; a view of Dublin from the grounds above Chapel Izod ; and two others, described as views near Dublin.

SIR PETER LELY, or Peter Van der Faes, was born in 1617, at Soest, in Westphalia. He was placed, at what age does not appear, under Peter Grebber, at Haerlem, an artist of considerable merit, whose school was in high esteem. Lely continued two years with him. By some authors, he is thought to have come to England after the restoration. But Allan Cunningham, whose spirited criticism, on the state of the fine arts during the reigns of Charles I. and II., and during the intermediate period of the usurpation, I avail myself of, relates an anecdote, which proves that Lely must have been in England much earlier, (probably in 1641), and have acquired a considerable reputation in Cromwell's time. When Cromwell sat to Lely, he said, "I desire you will use all your skill to paint my picture truly like me, and not flatter me at all; but remark all those roughnesses, pimples, warts, and every thing as you see me; otherwise, I never will pay one farthing for it." Charles II. appointed him state painter; and when the softer customers of that monarch's palace sat to Lely, they laid his talents under no such restrictions as Cromwell did. He seemed to consider himself as chief painter at the court of Pappos. No one knew better than he how to paint

"The sleepy eye, that spoke the melting soul;"

to imitate the fascinating undulations of female bosoms, or give voluptuous glow and solid softness to youthful flesh and blood. The beauties of Windsor, as they are called, kindled up old Pepys, who says in his Memoirs, that he called at Mr. Lely's, who was "a mighty proud man, and full of state," where he saw the Duchess of Cleveland "sitting in a chair, dressed in white satin;" also Lady Castlemain, "*a most blessed picture*, of which he was resolved to have a copy." The lapse of a century and a half, has purified the air round those gay and merry dames, and we can look on Lady Castlemain and her companions as calmly as on the Venus de Medicis. "The bugle eye ball, and the cheek of cream" have lost their magic now.

Lely, however, did not wholly dedicate his pencil to the condescending beauties of Charles' court; he has preserved the features of statesmen, who contrived to walk upright even in those slippery times: nor did he neglect the men of genius, who flourished in his day. He painted Clarendon, Cowley, Butler,

Selden, and Otway. He formed a gallery of the works of Van Dyck and other eminent artists, which was sold at his death for twenty six thousand pounds. He maintained the state of a gentleman, and preserved the dignity due to art in his intercourse with the court. Of the numerous works which he painted—for he was a diligent and laborious man—upwards of seventy are still in the island,—portraits of ladies of rank or note, and of men of birth or genius.

To the coming of Kneller some writers have attributed the death of Lely. But he died suddenly; and jealousy and mortification are more slow in their operations. The new artist was indeed a man of talent, but there was nothing of that high order about him, which could be supposed capable of sickening the soul, or shortening the life of the other. Thus far Cunningham. The merits of Lely may be thus summarily stated. He is especially eminent for his talent in giving a pleasing representation of female beauty. His pencil was light and delicate; his colouring very beautiful; the tone warm, clear, and full; and his execution often spirited. The airs of his heads and figures are pleasing and graceful; and the attitudes easy and unaffected. The hands of his figures are painted with remarkable care and delicacy. His draperies are arranged, with an appearance of negligence, in broad folds. He sometimes gave his pictures a landscape back ground in a style peculiarly calculated to give relief to his figures. He occasionally painted historical pictures, one of the best of which is a representation of Susannah and the Elders, at Burleigh House. His most celebrated performance is a series of portraits of the beauties of the court of Charles II., preserved at Hampton Court: a list of which may be acceptable in this place;—Anne, Duchess of York, daughter of the Earl of Clarendon, Lady Byron, Princess Mary, Queen Catharine, Duchess of Richmond, Nell Gwynne, Countess of Rochester, Countess of Northumberland, Lady Denham, Countess of Sutherland, the Countess de Grammont, Duchess of Cleveland, Countess of Ossory, Lady Whitmore, and Mrs. Middleton. Lely equally excelled as a crayon painter; and his portraits in that style are esteemed equal, and by some are preferred to his paintings in oil. He died in England in 1680, at the age of 63.

There are also two pictures of superior pretensions, by Marlow. One represents a very large galley (Pope's?), filled with men and oars, and having a standard, argent, two pastoral staves in saltire, in chief a crown, or. The water is dark, but transparent; and the buildings are thrown out with very sharp edges. In the second, is seen a bridge of seven arches, over a river running between houses. The sky is splendidly bright and transparent. There is something in the style and colouring of this artist, to remind us of Le Nain. These pictures are called in a manuscript catalogue, "A view near Naples," and "A view in Florence;" and were purchased for £30 each.

There is on a table in this room, a model of the former Castle and its outworks, cut in wood, and according to scale, by the Rev. Mr. Mounsey.

LIBRARY.

Passing through double doors, the inner of which are folding, we enter the Library,—a room of proportions sufficiently large to admit of a favourable display of the character given to it in its gilded, panelled roof, and its deeply recessed, elaborately moulded windows; yet not so vast, as to preclude the idea of genuine comfort, to even a solitary student. It has been objected to this room, that it is very gloomy, in consequence of its aspect into the court-yard, which is overshadowed on the opposite side by the central and flag towers, of greater elevation than other portions of the Castle. I cannot appreciate this objection as at all applicable to a room, the very design of which is, to concentrate the attention within its walls, rather than permit a diversion of the thoughts to external beauties. In my view,

a much more serious objection may be made to the room—that it is, what no library ought to be, a thoroughfare from the principal to the private apartments. It is in the very essence of a place of study, that it be abstracted from the ordinary communications of every-day life. And, that we may dispose of all the real or supposed defects, before we proceed to notice its architectural beauties and literary treasures, I must say, that not only the proportions, but the architectural character of this room, demanded a different roof. It certainly should have been vaulted and groined, as well as ribbed. Ribs, panels, bosses, quatrefoils, and shields, all elaborately painted and gilded, which on a vault add immensely to its richness, magnificence, and beauty, become heavy accessories to a flat roof. But, take it for all in all, it is a very sweet room, as I think will appear from the following more detailed description.

It is 47 feet long, 23 feet 9 inches wide, and 18 feet high; and is lighted from the court by four handsome windows, the soffits and sides of which are covered with cinquefoil-headed panels. These windows are also hooded with mouldings springing from corbels, both most gorgeously decorated with carved and gilded flowers and fruit. The bosses at the intersection of the ribs of the roof, are decorated alternately with flowers, *t h s*, ducal coronet, and an eagle with wings displayed. In each of the four corners of the roof, there is a square panel, having a shield contained within a quatrefoil: 1. Manners, with augmentation, impaling Howard. 2. Manners, &c., impaling Beaufort. 3. Manners, &c., impaling Somerset (Marquis of Granby). 4. Manners, &c., with an escocheon of pretence for Sutton. The first, second, and fourth, are encircled with the motto of the garter, and are mounted with a ducal coronet. In a multifoil over the folding doors at each end, are the ducal coronet, cap of dignity, crest and motto of the garter.

In each of the two centre windows, there is a rich piece of stained glass, of the size of an ordinary pane, the subject of which has not, that I can discover, any connexion with the history of the Castle; and is, perhaps, valued only on account of the spirited delineation and splendid colouring. Over the first figure there is a scroll, indicating the name of the person represented, and the date—*Dom Stejn Langevogge, 1510*. The figure is in armour, with a bear-skin cap, wreath, sable and argent, and a plume of feathers; and is holding a heavy battle-axe. At his feet, a shield, gules, three leaves pendant from a collar argent, buckle and gem, or. Above the shield, a helmet and gorget of mail; crest, a Moor's head, with a turban, on which is planted a cross between two horns.

At the feet of the other figure, a scroll, on which is inscribed—*Hans hatsbalet or 3pt huchsen Meister Der stat bern, 1561*. He is in mail armour, cap and plumes; and at his feet a shield, gules, a cross issuing out of a star, argent.

The shelves for the books are, with the exception of the breaks for the windows, doors, and fireplace, ranged in a double series, against both sides and ends of the room. They are of oak, and lettered and numbered on ivory labels. The lower series consists of lock-up cases for such literary treasures as require careful and infrequent handling, such as MSS., original drawings by the great masters, illustrated works, and valuable editions of standard writers. A marble slab runs the whole extent of the top of these cases, for busts, and other articles of vertu. The upper cases are of a height sufficiently accessible, without a gallery; which, in a room of almost any dimensions, appears an unsightly feature, and in this, would have been altogether impracticable.

The number of volumes, in this and the anteroom,

amounts to about 7000; and, with the exception of a few modern works of imagination, there is scarcely a volume that does not possess great intrinsic value, as well as the fictitious value which certain bibliomaniacs attach to tall folios, morocco and crimson velvet bindings, &c. A brief notice of a few of these treasures, selected for description almost at random, may be acceptable to some of my readers.

An illuminated MS. on vellum, of "BOCHA'S FALLES OF PRYNCES, IN INGLYSCH." The capital letters of this manuscript are beautifully illuminated. It is of the time of Richard III., and was translated at his command, while Duke of Gloucester.

MISSALE ROMANUM—MS. on vellum, embellished with miniatures, the borders consisting of flowers and fruits, with grotesque and arabesque ornaments, very highly finished. 12mo.

BREVIARIUM ROMANUM—MS. on vellum, with illuminations of grotesque borders and ornaments. The dresses of the figures are evidently Saxon; and it is presumed, that it was executed in the reign of Henry II.; as many of the sports and games of the English are represented at the bottom of the page. Folio.

MS. on vellum, of LES REMEDES DE LA BONNE ET ADVERSE FORTUNE, by Petrarque. Besides illuminated capitals, and arms of Louis XII., to whom the work is dedicated by the translator, each volume is ornamented with a beautifully executed emblematical frontispiece, and arabesque borders finished in the highest manner. The frontispiece in the second volume represents Fortune in the distance, blindfolded, and holding a wheel: a group of figures in the foreground;—"Adversite," sitting on a stool, in rags, with bare feet and legs, and her hand on her heart; "Craindle," as a nun in black garments and hood; "Raison," as a female in blue garments, with white veil.

There are also manuscripts of more modern date, either relating to Belvoir Castle, or written by members of this noble family. Of these the most remarkable are a "Pindarique Ode on Belvoir Castle," written in 1679. This poem was first printed in the Harleian Miscellany, vol. iv. p. 527; and afterwards by Nichols, in the appendix to the second volume of his History of Leicestershire. It is valuable chiefly on account of the description it gives of the character of Belvoir Castle at the period in which it was written, and of the works of art, which the Castle then contained.

A second series of Manuscripts is described as "Letters from Gilbert, Earl of Shrewsbury, and various other letters and papers, from 1591 to 1609;" "Letters from Elizabeth, Lady Annesley, afterwards Countess of Anglesey, to her mother, Frances, eighth Countess of Rutland;" "Letters and Papers (miscellaneous), from 1564 to 1661. Amongst these papers is a very curious letter from the Earl of Huntingdon, relative to the Gunpowder Plot, dated 7 Nov. 1605."

The Library is rich in divinity, classics, and illustrated works. I noticed on the shelves the following, which may serve as a specimen of its general character:—Kennicott's *Biblia Hebraica*, Oxon. 1780; a splendid folio copy of the *Septuagint*, Frankfort, 1597; Walton's *Polyglott*, 4 vols. folio, London, 1657;—several of the ancient Fathers, of editions from the sixteenth to the eighteenth centuries, published chiefly on the Continent;—the principal works of the Reformers and most eminent Divines of the Anglican Church. Of illustrated works, I may mention Dugdale's *Monasticon*, folio, large paper, London, 1817—1830; Lodge's *Illustrious Persons of Great Britain*, 4 vols. folio, large paper, London, 1821—1832; Claude's *Liber Veritatis*, engraved from the originals in the possession of the Duke

of Devonshire, Boydell, 1777; Horsley's *Britannia*, folio, large paper, 1732.

There is also in one of the lock-up cases, (No. 11,) a very interesting collection of original drawings by the great masters:—Claude Lorraine, Polidoro, Agostino and Annibale Caracci, Domenichino, Berghem, Correggio, Vanni, Schidone, Titian, Rothenhamer, Apresso, Tintoretto, Parmegiano, Raffaele, Giorgi Vasari, Breughel, (a study of birds,) Guido Reni, Swanvelt, Rembrandt, Pietro da Cortona, Andrea del Sarto, Girolamo Mazzuolo, Elsheimer, Rubens, Pordenone, Ludovico Caracci, Guercino, Poussin, "Van Dyck f. 1622," Leonardo da Vinci, Julio Romano, Pyrrho Ligoris, (study of heads,) Mola, Barocci, Sachtleven, Ostade, Wouvermann, Paolo Veronese, Botticelli, Bassano, (adoration of the shepherds,) &c.

Over the fireplace, there is a full-length portrait, the size of life, of Suleima, successively Persian interpreter to the late Lord Exmouth, and the present Queen; painted by Hayes. He is represented as a handsome man, in Turkish costume, standing at a table, with books and manuscripts open before him. Suleima was formerly an occasional visitor at Belvoir Castle; and is described as a man of a highly intellectual character, with great suavity of manners.

Going out of the library, through folding doors, opposite to those by which we entered, we proceed into an anteroom, communicating with the chapel, the apartments of the late Duchess, and a passage to the private apartments of the family.

In this anteroom are the following portraits:—Lady Chaworth (knee-piece); whole-length of "John, ninth Earl, created Marquis of Granby and Duke of Rutland, 1703;" Bridget, wife of the third Duke of Rutland, and heiress of Robert Sutton, Lord Lexington (in a sitting

posture); Lucy, second wife of the second Duke of Rutland. These portraits were all painted by Sir Peter Lely. The figure in black is said to have been painted by Van Dyck.

Passing through the dressing-room, (21 feet by 10,) we come to the

BOUDOIR OF THE LATE DUCHESS,

left precisely in its original state. To this sweet apartment, it was the custom of the lamented Duchess to retreat, whenever an intermission in the demands of her elevated rank permitted her to indulge in pursuits congenial to her highly cultivated mind. And a more appropriate retreat can scarcely be imagined. The oriel window commands a view of those splendid masses of foliage on Blackberry-hill, in the formation of which, her own creative taste was so eminently distinguished. And amidst this beautiful scene, which she loved so well in life, it was her anxious desire to rest in death. The two silver firs, whose tops may be distinguished above the surrounding foliage, mark the spot which she had chosen for her resting-place, and the site of the mausoleum where her remains are interred.

From the other window, the landscape, though greatly varied, is, if possible, still more beautiful. The eye, passing over the foliage on the terraces immediately below the Castle, is refreshed by a beautiful expanse of water; immediately beyond which, is rising ground covered with plantations. The village of Woolsthorp, in the valley, a little to the left, with the spire of its simple church, is sufficiently distant to form a sweet feature in this scene of rural repose. At a more remote distance, the magnificent mansion of Mr. Gregory forms a terminal point for the eye to rest upon, near the horizon of the landscape.

The internal character of this room is rather that of simple elegance, than elaborate decoration. It is 22 feet 4 inches long, by 19 feet 6 inches wide; the length being increased by the depth of the bay, 6 feet 3 inches more. The ceiling is coved, and decorated with gilded mouldings and cornice. Beneath the latter there is a series of classical designs, bronzed on a warm, salmon-coloured ground, emblematic of the elegant taste, and accomplishments, and useful pursuits, of the Duchess:—Apollo and the Muses; Minerva, and female attendants with fruit and flowers; Mercury, accompanied by females holding various emblems of commerce. There are also, in single panels round the room, many repetitions of Venus and Cupid.

There are a few first-rate gems of the pictorial art in this room, intermixed with others, whose principal value is of a domestic kind.

A view of Belvoir Castle. Wright. This view gives the south-east and north-west sides, which includes the tower, in which this room is situated.

The present Marquis of Granby. Ferneley. The marquis is represented as a child on a grey pony, attended by a groom (Akerman) with dead hare and greyhounds.

Battle-piece. Van der Meulen. On panel; about 7 inches by 6. £10.

ANTHONY FRANCIS VAN DER MEULEN, born at Brussels, in 1634, was a disciple of Peter Sneyers, an eminent battle painter, under whom he improved with extraordinary rapidity. While he was pursuing his profession at Brussels, it happened, that some of his works were taken to Paris, and shown to the minister, Colbert, who was so pleased with them, that he invited him to Paris, on very honourable and advantageous conditions. His talents as a battle painter recommended him to Louis XIV., whom he always accompanied in his campaigns. He designed on

the spot the most remarkable events, and the views of the cities and fortresses which had been the scene of the most memorable victories; and from these sketches he composed the paintings, which were to perpetuate the remembrance of the king's successes. Such opportunities enabled him to attain that perfection in his art, of which his numerous works give such evidence. They are distinguished by truth to nature, excellent colouring, freedom of touch, and the happiest distribution of light and shade. No painter excelled him in designing the motions and attitudes of horses; and this induced his friend Le Brun, whose niece he married, to give to him the execution of the horses in his celebrated paintings of the battles of Alexander the Great. Van der Meulen painted, also, landscapes and other subjects with equal excellence. His principal works are at Paris; but many of his easel pictures are preserved in England, France, and Flanders. He was chosen member of the French Academy of Painting, in 1673. He died in 1690, at the age of fifty-six years. His most celebrated scholar was I. Van Huchtenburg, battle painter to Prince Eugene.

Peasants dancing. Ferg. On copper; 16 inches by 13. £40.

FRANCIS PAUL FERG, born at Vienna, in 1689, had different masters; Hans Graf, Orient, and, lastly, Alexander Thiele, painter to the court of Saxony, who invited him to Dresden, to insert small figures in his landscapes. Ferg went thence into Lower Saxony, and painted for the Duke of Brunswick, and for the gallery of Saltzdahl. He afterwards passed over to England, where he married, became involved in his circumstances, and, according to report, was found dead at the door of his lodgings, apparently exhausted by cold, want, and misery. He formed a manner of his own from various Flemish painters, though resembling Poelenberg most, in the enamelled softness and mellowness of his colouring: but his figures are greatly superior; every part of them is sufficiently finished, every action expressive. He painted small landscapes, fairs, and rural meetings, with most exquisite truth; his horses and cattle are not inferior to Wou-vermann's; and his buildings and distances seem to owe their respective softness to the intervening air, not to the pencil. He

passed twenty years in England, but little known, and always indigent; unhappy in his home, and sometimes in prison: the consequence of his sufferings was dissipation. He died in the year 1738, leaving four children.

Landscape. Unknown. On panel; 13 inches by 9.

Conversation-piece. Mortimer. On canvas; $13\frac{1}{2}$ inches by $16\frac{1}{2}$. £35. Soldiers, a woman, child, fish, &c.

Conversation-piece. Mortimer. Companion to the above. A pilgrim in conversation with a man and woman, who appear to be selling oysters.

Adoration of the Wise Men. Unknown. This is a small picture, of octagon shape, exquisitely finished, and sweetly coloured. In the midst of a lovely landscape are ruins of a classical character, near which is seen the group of figures. There are camels in the distance.

Landscape, with Sea and Shipping. Unknown. On panel; 11 inches by 8.

Christ feeding the Multitudes. Ferg. On copper; 23 inches by 15. £50. In the middle distance, Jesus is seen blessing the bread; assembled round him, are numerous figures, in various attitudes, on the ground. The conception, grouping, and colouring of this little gem, are first-rate. The landscape and foliage are in perfect keeping.

Ernbretstein. Sachtleven. This is a sweetly painted picture, representing the ancient fortress of Ernbretstein, on a rocky elevation, at the foot of which runs the Rhine, whose banks are enlivened with figures occupied in various ways with their boats. £30. There is marked on the back of the copper upon which this landscape is painted—"Ernbretstein, 1660; Herman Sach Leven, Utrecht."

HERMAN SACHTLEVEN was born at Rotterdam, in 1609, and instructed in the art by John Van Goyen, a very celebrated

painter of landscapes ; yet he did not confine himself to the manner of that master, but also studied the style, taste, and touch of other eminent artists. He determined, however, principally to attend to nature, as being the best and most unerring director ; and, for his improvement, made abundance of sketches, drawings, and designs, which are accounted not the least valuable of his works. But the views of nature in the Low Countries, where he was born, were by no means suitable to the taste of Sachtleven, as they could not furnish him with a competent variety, there being no mountains or rocks in that tract, to diversify the scene. He therefore went to study nature on the borders of the Rhine. It is also affirmed by some writers, that he likewise visited Italy, where he improved himself considerably. He took pains to finish his pictures with extraordinary neatness ; and by a light, free touch, as well as by a skilful management of the aerial perspective, he gave to his distant hills, grounds, and trees, a very happy and pleasing effect. His skies and distances are generally clear ; and all his objects recede with perspective truth. Although many of the scenes which he copied from nature were not very striking, from that point of view where he stood to design them, yet he had the skill so greatly to improve, vary, and enrich them, by figures and buildings, that he made them agreeable subjects in his paintings, still preserving the appearance of the real place which he designed. The pictures of Sachtleven, painted in his best manner, are not very common, and are highly esteemed. They may be known without much difficulty, by a neatness of touch in the figures and buildings ; by an endeavour to express the vapour between the eye and the objects that are remote, like Berghem and Wouvermann ; and by a pleasing bluish tint in his distances. He died in 1685, aged seventy-six.

Landscape with Figures. "V. Hyde" marked at the left corner. On panel ; 11 inches by 9½. £35. A woman, with an ass and panniers, is proceeding to some buildings. Near a stream running between rocks, are men with nets and baskets. This little gem is in excellent preservation ; the colouring is cool and refreshing ; and every part is highly finished.

PRIVATE PASSAGE.

Over the door of entrance, there is a portrait of Katharine, first Duchess of Rutland. Over the door at the opposite end, a Countess of Rutland, represented as a shepherdess, with sheep and a crook, by Sir Peter Lely. On the sides of the passage are portraits of Henry, the second; Henry, the third; John, the fourth; Roger, the fifth; Francis, the sixth; George, the seventh; and John, the eighth, Earls of Rutland.

This series of portraits, with that of the first Earl in the regent's gallery, were, without doubt, painted by the same artist, and at the same period. The labels on each are evidently contemporaneous with the painting; and the literal character of all these labels belongs to the latter end of the seventeenth century. Walpole, in his *Anecdotes of Painting*, mentions a John Van der Eyden, a portrait painter, of Brussels, who copied and painted draperies for Sir Peter Lely, till, marrying, he settled in Northamptonshire, where he was much employed by the Earls of Rutland and the Lord Sherard, at whose house he died in 1695, and was buried at Stapleford. In the register of burials in that parish, there is the following entry:—"1695. Mr. Jeremiah Vanroyden was buried, Sept. 17." Walpole erroneously calls him John, and the parish register, Vanroyden; but it is impossible to mistake the person intended in both cases, or to have any doubt that Jeremiah Van der Eyden painted the series of portraits of the eight Earls of Rutland.

There are in this passage some very good plaster casts from the antique, of Homer, Demosthenes, and six others;

one of which is a cast, I believe, from the bust of Admiral Keppel, by Ceracchi.

We now pass into

THE GRAND CORRIDOR,

whose dimensions and architecture render it one of the most imposing portions of the Castle. Its erection commenced under the superintendence of Sir John Thoroton, from models taken from various parts of Lincoln cathedral. Sir John dying before its completion, his brother, the Rev. Charles Roos Thoroton, succeeded him in the accomplishment of the original plans.

Its extreme length, including the area of the staircase, and the galleries at each end, is upwards of 120 feet. Its extreme breadth, including the breaks for the windows, is nearly 24 feet. The central portion within the principal piers is floored with oak, and occasionally used for a ball-room; and when lighted up for this purpose, it must have a magnificent effect. But we must not pass through it without a more detailed observation.

The central portion is lighted by nine windows with multifoil heads, and double lights, divided by transoms. At each end of this portion of the corridor are two pointed arches, decorated with the ball flower, and supported by a central and two semi side-piers, of massive proportions, with flowered capitals. The roof is a groined vault, intersected by ribs springing from vaulting shafts between the windows, and on contrasting portions of the opposite side. A flowered boss in the centre forms a pendant for a chandelier. Above the central pier, at one end, a perforated multifoil is filled with glass, in which are stained the arms of the Duke, as knight of the garter, accompanied by the arms of Howard. In a blank multifoil, in a similar posi-

tion at the opposite end, the same arms are painted. The staircase is lighted by three windows of similar character, but with more elaborate ornaments; the sides and archivolts being deeply moulded, and decorated profusely with the ball flower and tooth ornament; as are also the double arches of the interior.

Proceeding further, we come to the gallery which communicates with the Elizabeth Saloon, the grand dining-room, and the picture gallery. This portion of the corridor is the richest specimen of all in English architecture; so abundant and varied in its details, that a mere description would not do justice to its beauties.

We now retrace our steps to the opposite end of the corridor, and enter

THE GREEN, OR ASSEMBLING ROOM,

an apartment in which the family and visitors at the Castle assemble, previous to dinner. Its dimensions (27 feet long, 24 feet wide, and $17\frac{1}{2}$ feet high) bring it within the class of comfortable family drawing-rooms. A bay, from which there is a magnificent prospect, extending over the lake and the village of Woolsthorpe, to Harlaxton, and the splendid mansion in the course of erection by Mr. Gregory, in one direction; across the vale and the adjoining country, to Lincoln, in another, increases the breadth of the room $7\frac{1}{2}$ feet. The ceiling, from which hangs a handsome chandelier, is coved. The epithet *green*, applied to this room, is derived from the colour of the paper, and the satin damask with which the furniture is covered. But the great charm of the room are the seven paintings by Poussin. I cannot call them "the Seven Sacraments;" for the sacrament of Penance, from some unexplained cause, is missing,

and its place supplied by a painting of the same size, by the same master, of John baptizing Christ. What was the fate of the missing picture of this incomparable series, I cannot learn. It is an irreparable loss, for which not even its splendid successor (a present from George IV. to his Grace) can compensate. It does not appear to have perished in the fire of 1816; for it is not included in the valuation of pictures burnt, which was made by Mr. Rising after that event. It is indeed altogether improbable, that one of a series of pictures, like this, should have been consumed, while the others escaped uninjured.

This series comprised the first original paintings of Poussin's Seven Sacraments. The other series, now in the Bridgewater Gallery, was painted by Poussin, at Rome, for M. Chantelon; afterwards purchased by the Regent, Philip Duke of Orleans, for 120,000 livres; and bought out of his gallery by the Duke of Bridgewater, for £700 each, or £4900. The Belvoir series was purchased for £3000. The six that remain are superior in many respects to their celebrated counterparts, especially *Extreme Unction*. We will now proceed to notice them in the order of the sacraments, as believed to be such by the Romish Church.

“If any shall say, that the sacraments of the new law were not all instituted by our Lord Jesus Christ; or that they are more or fewer than seven, to wit, baptism, confirmation, the eucharist, penance, extreme unction, orders, and matrimony; or that any of these seven is not truly and properly a sacrament; let him be accursed.” (Council of Trent, Session VII., A. D. 1547, Canon I.)

Baptism.—In the foreground of a pleasing landscape with water, is a group of eighteen figures. Christ, with the thumb and two fingers of the right hand, symbolizes the Trinity; while, with the left, he makes the sign of the cross on the bald head of a half-dressed figure stooping before

him, between a man kneeling and a woman standing. A female kneeling, is holding a naked child towards the Saviour. Another is approaching with a child; behind whom, a group of one old and two young women appear interested spectators. There are other figures of men, in various stages of unclothing themselves. A burley priest, (Jewish,) with blue garment and checked turban, is looking on with disapproving contempt; to whom an aged man addresses himself. The picture is injured by cleaning, and the canvas appears in various places.

Confirmation.—A bishop, in white robes, is laying his hand on a sweetly actioned child. Near him are two attendants; one with the chrisam, and the other with a taper. The heads of the bishop and his attendant officials are superb, especially the two first. On the left, a female is gently urging a reluctant child to approach; upon whom another female with a child kneeling, is looking back. Two men in the extreme left, one with turban, and the other with tonsure, are in conversation. The background of the picture represents the altar and altar-piece, (the latter a painting, apparently, of the Virgin and Child,) lighted by lamps and a window over the altar; but it is notwithstanding so dark, that the eye is rivetted upon the principal figures, which, by the darkness of the background, are brought out into almost painfully prominent relief. The figures themselves are lighted in a manner not easily explained. This picture is in admirable preservation.

“ If any shall say, that the confirmation of baptized persons is an idle ceremony, and not rather a true and proper sacrament; or that formerly, it was nothing more than a mere catechising, in which they who were newly grown up gave an account of their faith before the church; let him be accursed.” (Council of Trent, Confirmation, Canon I.) Compare with the 25th Article, and the Homily on the Sacraments of the Anglican Church.

The Eucharist.—This is the darkest picture in the series, and, unfortunately, in the darkest part of the room. The Saviour is represented in the centre, opposite to the spectator, surrounded by his disciples. The light proceeds from two lamps pending from the roof, and from a candle on a bench to the left front of the table, near a disciple of dark hair and beard (Judas?), and from an open door. The attitude of the beloved disciple is represented too literally according to the vulgar interpretation of the text, and denotes a half-sleepy want of interest. The paschal lamb is in the centre of the table. The heads of the whole group are magnificent; the position and action of the figures distinct and natural, with the exception above alluded to. But this picture proves that Poussin did not excel in the treatment of night scenes: the shadows are very dark, and the light of the lamps and taper hard and defined, as if not extending its illumination beyond the immediate vicinity. This painting is in fine preservation.

Extreme Unction.—The light is with admirable effect thrown upon the dying man, the officiating priest, and his golden-haired, white-vested, kneeling attendant, with his back to the spectator. Nothing can be more magnificently done than the head, arms, and hands of the priest; nor more fearfully indicative of death, than the wasted, livid body of the sick. The kneeling attendant holds a book open at the order of the administration of this so-called sacrament, with portions (in Latin) of the following invocation:—“By this unction of holy oil, † and his affectionate mercy, may God forgive thee, whatsoever sins thou hast committed by the sight, and by the other senses. Amen.” At the head of the bed are seen the head, neck, and shoulders of an aged, agonized female; whose expression contrasts admirably with that of a female, probably a menial, having a child in her arms, and looking on this painful

scene with perfect indifference. The attitude and general expression of a young woman weeping at the foot of the bed, are excellent. There are a sameness and an unimpressiveness of action, in an aged man and two young females, on the opposite side of the bed; and the bright blue and red colours of the garments do not harmonize with the rest of the picture; which is, however, in high preservation.

“ If any shall say, that extreme unction is not truly and properly a sacrament instituted by our Lord Christ, and declared by the blessed apostle James; but only a rite received from the Fathers, or a human invention; let him be accursed.” (Council of Trent, Extreme Unction, Canon I.)

Orders.—Christ delivering the keys of the kingdom of heaven to Peter. The group of Christ and his disciples occupies the whole of the foreground. Christ, with the forefinger of his left hand, points to heaven; while, with the other, he delivers the keys to Peter; the eager expression of whose countenance, the clutch (no other word better expresses the action) of the left hand on one key, and the earnest reaching forward of the right for the second, which has not left the Saviour's hand, admirably mark the impetuosity of his natural disposition. Behind Christ, and on the margin of a stream, a disciple is seen reading. To the right are four more, of whom two are young. Next to them is another kneeling, with his arms folded reverentially on his breast. The fifth and last of another group has the face in deep shadow, with a villanous expression of countenance: (“ One of you is a devil.”) The colours of the garments, deep red and brown, prevail with unpleasing effect. The background, mountainous, with groups of trees, is rather dark, as if the ground had come through with cleaning. The action of the Saviour, Peter, and an-

other disciple kneeling, is magnificently conceived. The other figures are some in theatrical, some in constrained attitudes.

“ Since it is clear by the testimony of Scripture, apostolical tradition, and the unanimous consent of the Fathers, that grace is conferred by holy ordination, which is accomplished by words and outward signs; no one ought to doubt that ordination is truly and properly one of the seven sacraments of holy church,” &c. (Council of Trent, Session XXIII., A. D. 1563, chap. 3.)

Matrimony.—A dove is descending upon an aged bishop, who bends over a couple kneeling before him, in the act of joining their hands. The bridegroom holds a wand tipped with white flowers, and expresses in his countenance a joyous affection, subdued with heedful reverence; whilst the bride, youthful, lovely, and retiring, shows a conformity of sentiment and affection. The head of the bishop is highly intellectual, impressive, and paternal. To the left, a mother with her child, and another matron, are looking on, as if viewing the present realisation in others, of an event which is to them a matter of past experience. On the right, a young man is addressing a female, with an expression that denotes anticipation of a similar union. The two figures behind the bride, of an aged female and an old man, are strongly indicative of the interested relationship of the parties. This is a capital picture—I had almost said, the very best of the series—Baptism and Extreme Unction following in successive order of preference. The grouping is excellent; colouring warm and glowing; and the whole painting in high preservation.

“ If any shall say, that matrimony is not truly and properly one of the seven sacraments of the Gospel, ordained by Christ himself; but that it is a human invention in the Church, and does not confer grace; let him be accursed.” (Council of Trent, Matrimony, Canon I.)

John baptizing Christ.—The action of the two principal figures, of a female kneeling beside, and another behind Christ, is beautifully expressive. The water, showing the shadows of portions of the figures, is exquisitely transparent. The action of the other figures, though greatly diversified, is rather theatrical. I must, however, except from this disparagement of attitudes, an aged man in the centre foreground, with one hand uplifted towards a dark mass of clouds,—which appears suddenly to have covered a portion of a serenely blue sky,—as if drawing attention to the descending dove, and the voice from heaven—“This is my beloved Son, in whom I am well pleased.”

A few general remarks, which could not be introduced in the notices of these pictures, may be acceptable. Notwithstanding the masterly drawing, the magnificent conceptions of his subject in each of these pictures; the careful execution; the freshness, brightness, and clearness of the colouring in every part (except in portions of the Eucharist, and the background of Confirmation); there are sometimes a coldness and uniformity in the heads, imputable to the practice of this master in drawing them after antique models, which considerably weaken the interest. The harmony, too, of the picture, is often broken by the glaring blue and red draperies; which, in the magnificent landscapes of Baptism, Ordination, and John baptizing Christ, have certainly an unpleasing effect. All this may be said, and yet with perfect truth it can be added, that such a series of paintings has, perhaps, never been equalled, certainly not surpassed, by any master of any age. The Cartoons of Raffaele, being painted in a peculiar style, for a particular purpose, (as designs for tapestry,) cannot, with justice to these extraordinary works, be compared with finished paintings. The six Sacraments, and John baptizing Christ, are all of one size; on canvas; four feet, by about three feet six inches.

NICOLO POUSSIN, a celebrated French historical painter, was born at Andily, in Normandy, in 1594; and received his first instructions in the art from Ferdinand Elle, a portrait painter; and subsequently, for a short period, he studied under L'Alle-mant. But, eager to obtain better instruction than these artists were able to give him, he went to Rome in 1622, and applied himself most diligently to the study of works by the best masters in painting, and of ancient sculpture. He copied several of the works of Titian, which for a time improved his style of colouring; and also attentively observed the excellencies of Raffaele and Domenichino; from whose works, assisted by his taste for the antique, he imbibed that correct style of design, and that truth of expression, which animate and adorn all his compositions. The first subjects he painted were bacchanalians, satyrs, and nymphs, which he introduced in his landscapes, the subjects being principally taken from Ovid; and he enriched his designs with elegant buildings, which he designed after those magnificent edifices which are in Rome and its neighbourhood. But afterwards, his subjects were sometimes taken from sacred history, and often from the Greek and Roman; in which he always observed the costume strictly, with an equal degree of judgment and learning. He now gave himself up to an enthusiastic admiration of Raffaele and the antique, altered his tone of colour entirely, and lost all that warmth in his carnations, which appeared in his first period, when studying the works of Titian. His invention was as happy as it was lively, and he designed with spirit and correctness; though he was not always successful in the disposition of his figures, which too often were distributed in the same line, from not having sufficiently studied chiaroscuro. His style is based in some degree on a confusion of the capabilities of sculpture and painting: statuesque forms, fine drawing, and the composition of a bas-relief clothed in unpleasing colour, though not wholly satisfactory to the eye, still combine to produce considerable effect; an effect, however, of a limited kind, analogous to that resulting from the classical correctness of Racine's tragedies. Besides the two original sets of the Seven Sacraments, Poussin painted some other capital historical pictures; of which may be mentioned, "Herod's Cruelty;" "The Last Supper," at St. Germain's; "The Annunciation," and "The Flight into Egypt," at Naples; and "Germanicus dying." Poussin confined himself to easel pictures, for which he had a perpetual demand;

and his method was to fix the price expected for each on the back of the picture, which was readily paid. He died in 1665, aged seventy-one.

Returning into the grand corridor, a door on the right conducts us into a suite of apartments, called the

CHINESE ROOMS,

each of which is lighted by two lofty windows, from which there is a view of Woolsthorpe, and a portion of the same landscape as was observed in the green room. The Sitting Room, though of unusual shape, is a very agreeable apartment. Its length is 29 feet, and its breadth, to the extreme verge of the circular side, is 22 feet. On this side of the room are folding doors, with japanned panels of genuine Chinese workmanship; foliage, flowers, peacocks, and other birds, being bronzed on a black ground, in the slight relief peculiar to the Chinese. The character of the room is preserved in the paper, in the covers of the chairs, couches, &c., which are adorned with flowers worked in coloured silks, on a bright yellow ground. A cabinet with marble slab contains various articles of china. A table panelled in the ledges is decorated with flowers painted on china. A side table has a semicircular slab of alabaster, inlaid with flowers and medallions. On this slab are Chinese figures, in ivory, &c., of genuine Chinese workmanship; and an apparently original Chinese tea or coffee pot, with tap: this latter is a great curiosity. There are two semicircular paintings in water colours, of considerable merit, which were probably used formerly as fans. The ceiling of this room is coved, and encircled by a light cornice of leaves, partly gilded, which has a very pleasing effect.

It was in this room that the portrait of the late Duchess,

by Sanders, was painted; though the artist has certainly, in his background, (with a licence allowable, I suppose, in his art,) given a larger and more vivid representation of the exterior of the Elizabeth Saloon, than can be observed from any point in this room.

THE BED-ROOM

of this suite of apartments is 20 feet 6 inches, by 17 feet; and contains a wardrobe with folding doors, of similar workmanship to those mentioned in the sitting room. A great degree of appropriate elegance is given to this room by the decorations of the walls. They are covered with panels of silk, on which are painted in brilliant colours, Chinese figures and landscapes. The framework of the panels, or the alternate compartments, is formed of stripes of fluted silk. The ceiling and cornice of the room are similar to the last.

THE DRESSING ROOM

is of the same size with the bed-room, with similar ceiling and cornice, but not gilded; and similar folding doors, of Chinese character and workmanship. It contains a canopied couch, with pink silk furniture. Over the fire-place is the private print by Cousins, from the painting by Sanders, of the late Duchess. There are also two heads; one of "Mrs. Boughton," and the other of "Mrs. Dashwood;" and a pair of semicircular paintings in water colours, companions to those noticed in the sitting room.

The gallery at the end of the grand corridor, which I

have already noticed as the most elaborate specimen of English architecture in this part of the Castle, communicates on the right with the

ELIZABETH SALOON.

After the Castle had been rebuilt, it was the wish of the late Duchess, that the internal decorations of this room should be completed before those of the other principal rooms. The style determined upon was the gorgeous fashion of Louis Quatorze; and it fortunately happened that genuine specimens of this style could be obtained, by purchase, from a chateau of Madame de Maintenon. The arrangement and superintendence of the decorations were intrusted to Matthew Wyatt; who also painted the ceiling, and sculptured the statue of the Duchess, which we observe immediately on entering. It is a beautifully imagined and well proportioned room; the dimensions being 55 feet in length, 30 feet 6 inches in breadth, and 20 feet 10 inches in height.

The effect of the statue of the Duchess, on entering, is startling, almost painfully so; yet it would be difficult, if not impossible, to determine upon a more appropriate position. She is represented in simple drapery, with sandals, and placed before a magnificent pier glass in one of the panels of the whole height of the room. And we cannot help considering this statue to be an appropriate memorial, of a high order of excellence in conception and execution, of the cultivated taste which imagined and planned so many superb designs, and especially this splendid and magnificent saloon.

The ceiling is divided into one circular and three semi-circular compartments, the former occupying the space

over the bay. In the compartment over the statue of the Duchess, Jupiter is represented with the eagle and thunderbolts, despatching Mercury on a mission. The head of Jupiter is an admirable likeness of the late Duke of York. Over the fire-place on the right hand, there is a group of heathen celestials:—Jupiter and Juno, in a reclining posture, with their mythological insignia (the eagle holding the thunderbolts, and the peacock in his pride); Mercury has his arm round Venus, who, with extended arms, is receiving a flying Cupid; behind her are two children, and Io, as a white cow, in a recumbent posture. The final catastrophe, consequent upon the jealousy of Juno, of the amours of Jupiter with Io, is represented in the circular compartment of the bay. Juno, in her chariot, attended by two peacocks, one in his pride, is giving directions to Iris, who is taking the eyes out of the head of Argus,—slain by Mercury, at the command of Jupiter, while watching Io,—and placing them in the peacock's tail. In the semicircular compartment over the fire-place on the left hand, are Jupiter with eagle and thunderbolts, Cupid and Venus. There is an appropriateness in these paintings, which does not always belong to similar representations. The family cognizance—the peacock in his pride—though forming a subordinate part in the mythological subjects of the principal compartments, is a sufficiently obvious feature to perpetuate the not unnatural complacency of the family in an heraldic bearing, which has always stood foremost in the estimation of the votaries of chivalry. It was a common circumstance for the adventurous knight, when on the eve of the performance of deeds of high emprise, to make his solemn vow before the peacock and the ladies. The peacock was also held in high estimation in the feasts of epicures. In ancient times, no great feast was complete, even in this country, without this bird, which was presented

by the sewer well cooked, but in all its gorgeous plumage. There is a beautiful monumental brass in the chancel of St. Margaret's Church, Lynn, which commemorates a burgess of that place, who, during his mayoralty, had the honour of entertaining his sovereign. Round the verge of the brass, memorials of the civic festivity of the period are represented, in which the peacock holds a conspicuous place. Some years ago, a zealous churchwarden was desirous of polishing this interesting relic; and vitriol was the means intended to be employed. Fortunately an intelligent gentleman of the town arrested the process of beautifying, by representing to the parties employed, that the polish could only be obtained by the erasure of the subjects engraved on the brass.

The intervals between the compartments of the ceiling are embellished with portraits of the Duke and the late Duchess, Sir Frederick Trench, Lord George and Lady Adeliza Manners, Lady Catharine Jermyn, the Marquis of Granby, and Lord John Manners, in medallions supported by cherubs, and encircled with flowers and fruit.

This peculiar style of decoration was most strenuously adopted in the reign of Charles II., when Verrio, whom Pope has condemned to an unenviable notoriety, by his pungent satire—

“ Where sprawl the saints of Verrio,”

was the principal painter. This person was employed by Charles II. at Windsor; by the Earl of Exeter, at Burleigh; at Chatsworth, by the Earl of Devonshire; and by William III. at Hampton Court. His most distinguished successors in this style of decoration were Laguerre and Sir James Thornhill. The taste for this species of painting has since much declined.

The Elizabeth Saloon is skirted by a strip of black

marble, on the top of which is a gilded moulding. The small panels above the skirting are formed of entrochi marble, within a gilded frame. Above these, a gilded moulding runs round the room. The rest of the elevation is covered with large panels, filled with blue satin damask in gilded frames, alternating with smaller panels, formed by elaborately carved and gilded mouldings on a French white ground. In each of the latter is a bracket chandelier of three lights. The cornice is a gorgeous display, but something too heavy in its proportions. The two chimney-pieces are of Italian marble, elaborately carved in the Louis Quatorze style. The grates are magnificent structures of appropriate decorations, of which the peacock in his pride is a conspicuous portion. The cleaning and re-gilding alone of these ornamental affairs, are represented to have cost a sum, which I can scarcely venture to put upon paper. The furniture is carved and gilded in the same style, and covered with blue satin damask, embroidered with crimson flowers. This magnificent room is lighted in the evening by the bracket chandeliers above-mentioned, a central chandelier pending from the ceiling, and by four carved and gilded candelabra, on black marble pedestals, and holding seven burners each. The brilliancy of the display is considerably enhanced by the gigantic pier-glass behind the statue of the duchess, and two others, of rather smaller proportions, one over each fire-place. I scarcely know whether my description will be intelligible to the reader; for, though my studies have been of that discursive kind as to have included some slight inquiry into most branches of knowledge, it has so happened that the elegancies of the upholsterer's art have not formed one of the subjects of inquiry.

There are in this saloon four cabinets of black marble, ebony and gilded carving, with shallow panels, decorated

with birds and fruit in Florentine mosaic. In the centre compartment of one, a group is carved, of the Queen of Sheba bringing gifts to Solomon. The contents of this cabinet are various:—articles of china; a view of Haddon, engraved on black marble; a trowel of silver-gilt, and pearl handle, having engraved upon it the arms and supporters of England, the coronet of a royal duke (the Duke of York), with the motto and date—"Deo soli gloria. MDCCC..." This trowel was used by the late Duchess in laying the foundation stone of York House; and by the late Duchess Dowager, as proxy for the Duke of York, in laying the foundation stone of the Mausoleum.

In the centre compartment of a second cabinet, the Judgment of Solomon is represented. The interior is a repository for articles of china; a Turkish sword, with silver scabbard and handle; a scimitar, with silver scabbard, and handle of wood. There is also a cup of silver gilt, presented to the Duchess by some agricultural association, for stock raised on her grace's Belvoir farm.

In the centre compartment of the third cabinet, is an allegorical representation of Fortune as an old man, having his eyes bandaged, and sitting amidst bags of gold; to whom all the professions and trades appear to be offering homage. In this cabinet are preserved a gold cup, and that very interesting memorial of feudal times, the key of the Staunton Tower. It is of gold, and of most elegant workmanship. The wards are formed of the crosses of St. George and St. Andrew, united on a pedestal. The cap of dignity, crest, and ducal coronet, combine to form the handle. There are also various gold boxes, jewellery, medals, and miniatures.

The centre compartment of the fourth cabinet seems intended to represent power, wealth, and tyranny. In the interior, there is an exquisite carving in ivory, of Apollo

and Daphne. He has just overtaken her, as she is being transformed into a laurel; the fingers and the hair are shooting into branches and leaves; and Cupid is endeavouring to arrest the metamorphosis. There are also in this cabinet an Indian god in silver, and two Indian daggers. On two side tables are small busts of the Duke of York and the Duke of Wellington.

Near the bay are the two whole-lengths by Sanders, of the Duke in his coronation robes, and the Duchess with a crayon in her hand, as if in the act of sketching. These admirable portraits were originally intended to be hung in frames, in the usual manner; and frames of the most costly description were procured for this purpose, which now hang untenanted, in the anteroom communicating with the Duchess's apartments, the chapel, and the private passage. It was, however, suggested to his Grace, that the portraits would form most appropriate decorations to the Elizabeth Saloon, if fixed in frames with pedestals, that would enable them to be placed on the floor in any position that might be found convenient. This happy suggestion was adopted.

Near the bay is a casket, with an inscription, which, while it records its origin and history, renders it an object of no common interest:—

A RECORD
OF
DIVERSIFIED TALENT,
OF VIRTUOUS INDUSTRY,
AND OF FACULTIES
ALWAYS ACTIVELY, NEVER USELESSLY EMPLOYED,
THIS CASKET
IS FORMED OF COMPARTMENTS DESIGNED AND PAINTED
BY
ELIZABETH, DUCHESS OF RUTLAND,
IN
THE LATTER DAYS OF HER INVALUABLE LIFE,
WHICH COMMENCED ON THE 15TH NOVEMBER, 1780,
AND ENDED ON THE 29TH NOVEMBER, 1825.

X

In one of the compartments are—A small miniature of “Elizabeth, Duchess of Rutland, 1822;” also miniatures of three daughters and two sons;—a gold snuff-box, “Given to me by the late King George IV. when Prince of Wales; Rutland;”—a medallion of “Arthur, Duke of Wellington, modelled by P. Rouw;”—gold medal, “For the best method of raising oaks, Cl. 5. To her Grace, the Duchess of Rutland, MDCCCVI. Soc. Ins. London, 1753;”—medallions of George IV. and the Marquis of Granby;—a gold snuff-box, with the peacock in his pride, and earl’s coronet, engraved on the lid. In another compartment, there is a magnificent set of chessmen, carved in ivory. The white set represents a European assemblage of king and queen, knights on horseback with spears, bishops in robes and mitres, pawns with shields and swords. The red set represents a Chinese or Indian array. Instead of bishops are bonzes, with whips of cowhide, pawns with matchlocks, &c.

His Grace has in his possession a most valuable collection of miniatures, in enamel and water colours, by Sir Peter Lely, Peter Oliver, Liotard, Cooper, Reynolds, Zincke, Cosway, Petitot, and others; which were formerly preserved in a case, and therefore not accessible, as they well deserved to be, to daily observation. They are now arranged around the saloon, in small glazed panels, at a convenient height from the floor; and a descriptive list, authentic as far as it goes, is here presented to the reader.

In the first panel, to the right of the door of entrance into the saloon—Venus rising out of the sea, in enamel; Venus dressing, in enamel; Laura Tarsi, a Grecian lady, in water colours, by Liotard; Edward VI.; and Frances, eighth Countess of Rutland.

JOHN STEPHEN LIOTARD was born at Geneva, in 1702, and was designed for a merchant. He went to study at Paris in

1725; and in 1738, accompanied the Marquis de Pusieux to Rome, who was going ambassador to Naples. At Rome, he was taken notice of by the Earls of Sandwich and Besborough, then Lord Duncannon, who engaged Liotard to go with them on a voyage to Constantinople. He painted admirably well in miniature, and finely in enamel, though he seldom practised it. But he is best known by his works in crayons. His likenesses were as exact as possible, and too like to please those who sat to him: thus he had great business the first year, and very little the second. Devoid of imagination, and one would think of memory, he could render nothing but what he saw before his eyes. Freckles, marks of the small-pox, every thing found its place; not so much from fidelity, as because he could not conceive the absence of any thing that appeared to him. Hogarth has introduced him in several instances, alluding to this want of genius. Truth prevailed in all his works; grace in very few, or none. Nor was there any ease in his outline, but the stiffness of a bust in all his portraits. The Earls of Sefton and Besborough have some of his most capital works. At Constantinople he became acquainted with Lord Edgecumbe and Sir Edward Fawkener, then our ambassador, who persuaded him to come to England. On his way, he passed some time at Paris. In his journey to the Levant, he adopted the eastern habit, and wore it here, with a long beard. It contributed much to the portraits of himself. His general designation was "The Turk;" and the curiosity of the ladies, who believed him to be a Turk, procured him many sitters. After his return, he married a young wife, Maria Fargues, daughter of a merchant at Amsterdam, and sacrificed his beard to Hymen. He came again to England in 1772, and brought a collection of pictures by different masters, which he sold by auction; and some pieces of glass painted by himself, with surprising effect of light and shade; but a mere curiosity, as it was necessary to darken the room before they could be seen to advantage: he affixed too, as usual, extravagant prices to them. He staid here about two years, as in his former journey. He has etched some Turkish portraits; one of the Empress Queen, and the eldest archduchess, in Turkish habits, and the heads of the Emperor and Emperess; as well as his own portrait, with a long beard. Notwithstanding his defects, he was really a painter of uncommon merit.

In the second panel—Charles, Prince of Wales, “*ætatis suæ 14;*” “Edward, Duke of Somerset, 1560;” Lord William, and Lady Rachel Russell, in water colours, by Cooper.

SAMUEL COOPER, born in 1609, owed great part of his merit to the works of Van Dyck; and yet may be called an original genius, as he was the first who gave the strength and freedom of oil to miniature. Oliver’s works are touched and retouched with such careful fidelity, that you cannot help perceiving they are nature in the abstract; Cooper’s are so bold, that they seem perfect nature, only of a less standard. Magnify the former, they are still diminutively conceived: if a glass could expand Cooper’s to the size of Van Dyck’s, they would appear to have been painted for that proportion. Cooper, with much merit, had two defects. His skill was confined to a mere head: his drawing, even of the neck and shoulders, so incorrect and untoward, that it seems to account for the number of his works unfinished. Mention is made in Pepys’s Diary, 1669, of the price he received for his works:—“My wife sate to Cooper; he is a most admirable workman, and good company. . . . He hath £30 for his work; and the crystal and gold case comes to £8 3s. 4d. more.” Cooper lived long in France and Holland; and dying in London, May 5, 1672, at the age of sixty-three, was buried in Pancras Church, where a monument exists to his memory. So very eminent is Cooper’s name as a miniature painter, that there is no known collection in the cabinets of several of the nobility, which does not pride itself upon containing some of his undoubted works.

In the third panel—“Prince Eugene of Savoy,” in water colours; “Duchess of Somerset,” in enamel, by Zincke; “Richard Wiseman, sergeant surgeon to Chas. II.,” 1660, in water colours, by Cooper; John, Duke of Marlborough, in water colours; John, Marquis of Granby, in water colours, by Liotard; Lord George Sutton, 1780; and another head of a civilian.

CHRISTIAN FREDERIC ZINCKE was born at Dresden, about 1684, and came to England in 1706, where he studied under

Boit, whom at length he not only surpassed, but rivalled Petitot. For a great number of years, he had as much business as he could execute; and when at last he raised his price from twenty to thirty guineas, it was occasioned by his desire of lessening his fatigue; for no man, so superior in his profession, was less intoxicated with vanity. He was particularly patronised by George II. and his Queen, Caroline; and was appointed cabinet painter to the Prince of Wales. He made a short visit to his own country in 1737; and about 1746, his eyes failing, he retired from business to South Lambeth, with a second wife, by whom he had three or four children. After his quitting business, Madame Pompadour prevailed upon him to copy in enamel a picture of the King of France, which she sent over on purpose. Zincke died in March, 1767.

In the fourth panel—Holy Family, in enamel; Bridget, Duchess of Rutland, in enamel, by Zincke; Gabriella d'Esterre, in water colours, by Petitot; Louis XIV., in water colours, by Petitot; Charles, Duke of Somerset, when a young man, in enamel, by Petitot; Duchesse de la Valliere, in water colours, by Petitot; Lady and child, of the Seymour family, 1500.

JOHN PETITOT (Peter Bordier), the "inventor of portraits in enamel," was born at Geneva, in 1607: his father, a sculptor and architect, having passed part of his life in Italy, had retired to that city. The son was designed for a jeweller; and having frequent occasion to make use of enamel, he attained such a tone of colour, that Bordier, who afterwards became his brother-in-law, conceived, that if Petitot would apply himself to portrait, he might carry the art to great perfection. Though both wanted several colours, which they knew not how to prepare for the fire, their attempts had great success. Petitot executed the heads and hands; Bordier, the hair, draperies, and grounds. In this intercourse of social labour, the two friends set out for Italy. As painters, the treasures of art were open to them; as enamellers, they improved too, by frequenting the best chymists of that country; but it was in England, that they were so fortunate as to learn the most choice secrets in the branch to which they had devoted themselves. Sir Theodore Mayerne, first physician to

Charles, and a great chymist, communicated to them the process of the principal colours which ought to be employed in enamel, and which surpassed the famous vitrifications of Limoges and Venice, where the art of enamelling was anciently practised to a great extent, but was solely applied to goldsmiths' work. Mayerne introduced Petitot to the king, who knighted him, and gave him an apartment at Whitehall. None of his English portraits are known to be later than 1642. One of these is a magnificent whole-length of Rachel de Rouvigny, Countess of Southampton, in the collection of the Duke of Devonshire. Another, in the same collection, is a head of the Duke of Buckingham, dated 1640; consequently, a copy painted after the duke's death. After the execution of his royal patron, Petitot retreated to France, and was introduced by Charles II. to Louis, who retained Petitot in his own service, gave him a pension, and lodged him in the Louvre. In 1651, he married Margaret Cuper. After the revocation of the edict of Nantes, Petitot, as a zealous Protestant, requested permission to retire to Geneva. But Louis, desirous of retaining the celebrated enameller in his service, employed, but without success, Bossuet to convert him. Petitot, in 1685, escaped with his wife to Geneva; and, though now nearly fourscore, continued his darling profession. His high reputation procured him the patronage of the King and Queen of Poland, whose portraits he copied in enamel. He died in 1691, at the age of fourscore and four, leaving seventeen children, one of whom, a daughter, was living in 1752. In the catalogue of the royal collection at Paris, in 1824, are enumerated, with a particular description, forty-three enamelled portraits by Petitot.

In the fifth panel—A sweet half-length of a boy, in muslin drapery, with wings, and finger pointed to heaven.

In the sixth panel—A girl, similarly attired and winged.

In the seventh panel—Robert Dudley, Earl of Leicester; Queen Elizabeth; a Lady, "anno domini 1572, ætatis suæ 20;" a Gentleman, "ætatis suæ 24, A. D. 1612."

In the eighth panel—Knee-piece of the late Duchess, inserting a rose in her belt, by Stewart; Katharine, first wife of John, second Duke of Rutland, in water colours;

John, the first Duke of Rutland, in water colours, by J. H.; Head of Lord Robert Manners, captain of the Resolution, from Dance, in water colours, by Cosway; the late Dowager Duchess of Rutland, 1782, in water colours, by Cosway.

RICHARD COSWAY was born in the year 1740, at Tiverton, in Devonshire. His father was master of the public school; and the family, originally Flemish, owned considerable property in the neighbourhood. The connexion of the family with Flanders, and a taste for works of art, which it seems some of the elder Cosways possessed, had brought various pictures of the Flemish school, among the rest, two from the hand of Rubens, to Tiverton; and it is alleged, that the sight of these awoke a love for painting in the mind of Richard, which at first met with but little sympathy at his father's fireside. A judicious appreciation of dawning talent, on the part of his uncle and a friend, was eventually the means of his being placed, first under Hudson, and then under Shipley, who kept a drawing school in the Strand. He soon acquired great celebrity, and considerable profit, from miniature painting; in which he had the art of communicating beauty, which did not exist in the original, and yet preserving a likeness. His affectation in dress, and an expensive establishment, procured him a notoriety, of which his brethren took advantage, and gratified their spleen, while they filled their pockets, by caricaturing him, as the "Maccaroni Miniature Painter." His expensive absurdities did not, however, interfere with an assiduous application of his talents; and his rising reputation procured him, in 1771, the honour of being elected a Royal Academician, and the familiar notice of the Prince of Wales, afterwards George IV. At this period, he married Maria Hadfield, a young lady of talent and beauty, whom he carefully instructed in his own art; and with such success, that she was pointed out as the lady, who had painted some of the most lovely miniatures in the Royal Academy exhibition. The united accomplishments of Cosway and his wife procured them the doubtful advantage of being on intimate terms with several persons of rank: in short, as Allan Cunningham (from whose account this sketch is abridged) says, "all the lions of London came to their house, to see and be seen." The ill health of his wife

induced him to take her to Flanders, and to Paris. After his return to England, his sympathy with the French Revolution lost him the friendship of the Prince of Wales. He died in July, 1821, aged eighty-one years; his latter years being passed in pain, bodily and mental; a paralytic stroke having deprived him of the use of his right hand, and with it cut off one chief source of pleasure, the power of drawing. His execution was rapid; he often finished miniatures at three sittings, of half an hour each. His knowledge of the human figure was equal, or superior to that of most of his contemporaries; and he considered it a beauty in his compositions, that they resembled more the deep sober hue of Italian painting, than the gaudy glow of that of England.

In the ninth panel—The present Duke (knee-piece); Lady Grace Manners, in water colours, by Cooper; John, the eighth Earl of Rutland, 1656, by Cooper; John, Marquis of Granby, in enamel, by Liotard; Bridget, third Duchess of Rutland, in enamel, by Zincke.

In the tenth panel—Adoration of the Shepherds, in oil, upon stone; the Judgment of Paris, in enamel; Charles, Duke of Somerset, in enamel, by Petitot; another, dated 1656, by J. Hoskins; Head of a Lady, set in tortoise-shell.

Of JOHN HOSKINS, an eminent painter of portraits in miniature, very little is known. He was patronised by Charles I., whose portrait, as well as those of the Queen and most of the court, he painted. Charles had nine of Hoskins's miniatures, his best works, some of which were copies from Holbein and Van Dyck. At Burleigh is a portrait by this master, of David Cecil, son of John, fourth Earl of Exeter, by Frances, daughter of the Earl of Rutland: it is dated 1644. The works of Hoskins have generally the initials "I. H." In the heads painted by Hoskins, there is a great character of nature and truth; but the carnations want variety of tints, and appear too much of a brick colour. He had the merit of forming two excellent scholars, Alexander and Samuel Cooper, the latter of whom became much more eminent. Hoskins was buried in the church of Covent-garden, Feb. 22, 1664.

In the eleventh panel, is a sweet miniature of two Children.

In the twelfth panel—A child; a Countess of Rutland; the second Lord Granby of the present generation, as an infant, born Aug. 20, 1813.

In the thirteenth panel—The present Duke, as a child, from Reynolds; Lord Robert Manners; William Herbert, Earl of Pembroke, by Oliver; Mary Isabella, Duchess of Rutland; Lady Frances Cecil, Countess of Cumberland, by John Hoskins.

PETER OLIVER, the son and disciple of Isaac, his father, a successful painter of portraits in miniature, of the most distinguished personages of his time, was born in 1601; and, though so young at the time of his father's death, in 1617, he had so well profited by his instruction and example, that he attained a degree of perfection in miniature portrait painting, indisputably superior to his father, or to any of his contemporaries, especially as he did not confine his subjects to a head only. He likewise painted historical pictures, nineteen of which were in the collection of Charles I. and James II. Seven of these are still preserved in Queen Caroline's closet at Kensington. There is at Burleigh, the seat of the Marquis of Exeter, an admirable copy of the Venus and Adonis by Titian, in water colours, by Peter Oliver, dated 1631; and a valuable collection of portraits in miniature, by the same artist, of the Digby family, purchased by Walpole, and bequeathed, with the other treasures of art at Strawberry-hill, to the Earl of Waldegrave. Peter Oliver died in 1664, and was buried with his father, in the Blackfriars.

In the fourteenth panel—The late Duchess Dowager, when quite a young woman (knee-piece); three Children, two in one miniature, and one singly, daughters of the late Earl of Carlisle; two Heads of Ladies.

In the fifteenth panel—A Lady (knee-piece); Henry Percy, Earl of Northumberland, 1585, a copy by John Hoskins; one male and two female Heads.

In the sixteenth panel—Cupid with a butterfly (Psyche).

The door opposite the entrance to the Elizabeth Saloon communicates with the

GRAND DINING ROOM,

a magnificent apartment, occupying the space (with the exception of the short portion of the gallery at this end of the corridor) from the Elizabeth Saloon to the north-east tower. It is 55 feet long, 31 feet wide, and 19 feet high. If there is a fault in its proportions, it is, that there is scarcely sufficient height; a deficiency that is the more observable, from the circumstance of the ceiling being formed of deep panels and ribs, the former being filled with flowers of various character, in high relief. Notwithstanding its great length and breadth, comfort appears well amalgamated with magnificence. Thirty persons are the ordinary number seated at the table; but there is evidently sufficient space for an elongation of the tables, so as to accommodate from ten to twenty more. It is lighted by four spacious windows, with an aspect towards the stables at the bottom of the hill: which stables, by the way, will in a few years' time be invisible from the Castle, his Grace having ordered a plantation on the lowest terrace, as a screen. At each end of the room there is a shallow recess with circular arch, bounded by broad pilasters of Derbyshire marble, and filled with plate glass, from the ceiling to the slab of the sideboard placed in it. Three similar recesses, with sideboards, are on that side of the room, which faces the windows. On this side are also two fire-places, with chimney-pieces of statuary marble, sculptured in an appropriate manner, and in the first style of the art. The frieze is decorated with two thyrsi meeting in a horizontal direction on a bowl. The supporters on each side are Egyptian Bacchi. Between the windows are deep

niches, the soffits of the arches of which are formed of large gilded shells. Lamps, with columns and pedestals, are placed in these niches. In the front of the centre niche, is a magnificent marble side-table for a punch-bowl, covered in appearance with a table napkin, the folds of which are so accurately represented in the marble, as to require a close inspection to convince the observer of the solidity of the material. The sides are decorated with flowers and fruit, in Florentine mosaic. This is a splendid specimen of the skill of the artist, Matthew Wyatt. When it was first placed in the dining room, some fears were entertained, that its enormous weight (between two and three tons) would render additional support to the floor necessary; which is consequently underpropped in this particular part, and in such a manner, that the capability of the floor to sustain the weight would be amply tested. Experience has proved that no such additional security was required.

Passing through a small anteroom, which is accessible to the domestics of the Castle by a staircase contained in a species of interior tower, we enter a room, which has received the denomination of the

HUNTERS' DINING ROOM,

from its appropriation to small parties of this class, who, after their laborious amusement, are desirous of the comfort without the state of a dinner party. Its dimensions are 20 feet by 17; and, with the exception of some first-rate pictures, nothing in the shape of decoration has been attempted. Over the fire-place is a whole-length portrait of the present Duke, when a young man. The face is very pleasing, and the action less studied than usual. The

sky and the background are rather dark and indistinct; but I would not be understood as giving any positive opinion, as the picture hangs in an unfavourable light. I believe it was painted by Hoppner.

Near the above is a head of "Eliz. wife of Charles Noel, 4th Duke of Beaufort, baroness of Bottetourt," by Sir J. Reynolds. At the bottom of the picture are the following lines:—

" Whatever adorned this dome, thy love bestowed ;
But, more than wealth or birth—thy precepts pure,
And more than precepts—thy EXAMPLE, gave.

" Accept this tribute of thy daughter's love.

" M. J. RUTLAND."

" Written by Thos. Bowdler esq."

Head of the Duke of Beaufort, by Sir J. Reynolds.

Head of another Duchess of Beaufort, over the door.

Duchess of Somerset (knee-piece).

Head of a Man.

Girl and Jay. Peters. The subject was suggested by Sir John Thoroton. It is a pleasing example of the artist's style. There are much simplicity and nature in the expression of the head, and in the attitude of the girl.

Sea-piece. Marlow. A large oval picture. £30. Called in a manuscript catalogue, "Fresh breeze, off Flushing." On an isolated portion of a rugged coast, is seen a fortification, and small vessels sailing in different distances. In the middle foreground, a fisherman is leaning on his boat, which lies high and dry on the shore. Behind him, to the right, are a man, woman, and boy. There is much natural ease in the figures; the sea, agitated by a fresh breeze, has a peculiarly liquid character; and a wild sky harmonizes with the whole.

Large Sea-piece—Dutch Admiral's Flag. Van de Velde. Besides the admiral's ship, another large ship is seen burning. This picture, as well as most of the pictures in this room, is hung in a bad light. The room itself is, indeed, ill calculated for good pictures.

Death of Lord Robert Manners. Stothard. A small picture. £30. The heads, grouping, action, and colouring, are admirable. From some unaccountable cause, this picture has suffered more than any other in the Castle. The colouring is slightly faded, but cracked all over in the most minute manner.

Of the "gifted Stothard," as Dr. Waagen calls him, various opinions have been formed. One writer laments, that the Raffaelesque purity of Stothard's early designs was afterwards exchanged for the prettinesses of Watteau. Others do not admit of this exclusive change of style. And, perhaps, a more just appreciation of his talents cannot be found in any author, than in Dr. Waagen's "Art and Artists in England :"—"Amongst all the English painters, none perhaps has so great a power of invention as Stothard. His versatile talent has successfully made essays in the domains of history, of fancy and poetry, of humour, and lastly, even in domestic scenes in the taste of Watteau. To this may be added, much feeling for graceful movements, and cheerful, bright colouring." Mr. Rogers has pictures by this artist in almost all his varied styles. (Vol. II. pp. 133, 134.) The grand staircase at Burleigh is painted by Stothard, with a degree of boldness and strength, that clearly evince the hand of a superior master.

Returning through the grand dining room into the gallery of the grand corridor, a door at the end admits us into the picture gallery, at the opposite end to that by which we entered from the grand staircase. Proceeding straight across, we enter, by another door, the Sitting Room of a suite of apartments called the

KING'S ROOMS,

from their being appropriated to the use of George IV. when he visited Belvoir as Prince Regent. The prospect from these rooms is by far the least pleasing of any that may be observed from the Castle. The view is limited by the north-east and north-west towers on each side; and nothing of landscape can be observed, except in a straight-forward direction over the Vale of Belvoir; which, from its flatness, and the absence of wood and water, is but a dreary prospect. It is thought, that his Grace has some intention of converting this suite of rooms into a library. While, as a matter of taste, we might lament in this change, the absence of ancient English architecture, which, with the exception of the roof, is so strikingly appropriate in the present library, a great advantage would be gained in the situation. The grand staircase, the regent's and picture galleries, and (if the alteration is carried into effect) the library, seem to form an architectural grouping, most apposite, as far as regards ready communication; and yet the library would be sufficiently isolated, as to possess an abstractedness peculiarly appropriate to its designation. But our present object is to describe this suite of apartments as they are now applied, viz. as state apartments for the accommodation of the most distinguished visitor.

THE SITTING ROOM

is 24 feet 6 inches, by 20 feet 9 inches; lighted by two windows, as are the two others. The chandelier is pendent from the centre of the ceiling. The principal feature in the furniture is a table of French manufacture, erroneously

supposed to have been made for Buonaparte. It is elaborately inlaid with figures gilded and plated. The rest of the furniture is of massive mahogany, covered with topaz-coloured damask. There are some cabinets inlaid with paintings on china by the late Duchess. The papering of the room has a cheerful appearance, consisting of trees, birds, flowers, and vases, on a green ground.

THE BED-ROOM

is of the same length, but scarcely so wide as the sitting room. The bed is handsome, consisting of elaborately carved mahogany pillars, with furniture of damask, of the same colour with that in the sitting room.

The Dressing Room, 21 feet by 17 feet 9 inches, contains a couch with satin damask canopy, en suite with that formerly mentioned.

We have now, with the exception of the private apartments, taken a complete survey of the principal story, or that portion of the Castle which is usually shewn to visitors. It is not the ordinary custom to allow access to the first and basement stories, beyond the guard-room and gallery. As, however, a description of the Castle would be incomplete without some notice of these portions, which contain much that is interesting; and as, through the kindness of his Grace, I had ample opportunities of observing their most remarkable features, I shall put upon record the result of my observations; commencing in the northern angle, which contains the Housekeeper's suite of apartments, approached from the guard-room gallery, in one direction,

and from private apartments, by a passage, in another ;— and a very important part of the Castle it is, since all the arrangements for the princely hospitality maintained by his Grace, during the winter season, originate in this angle of the Castle. But my notices will necessarily be more brief than they have hitherto been ; partly because the subject itself does not admit of extended remarks, and partly because I must confess my inability to describe in proper terms matters of great domestic importance, but appreciable only by those immediately interested in them.

THE HOUSEKEEPER'S APARTMENTS,

besides great appropriateness to the purpose for which they are destined, have an air of considerable comfort about them. Of the various dinner services under the charge and direction of the housekeeper, some have been noticed in the account of the visit of the Queen Dowager to Belvoir. There is one service, which is estimated next in importance and value to the one which was presented to his Grace by the late Duchess, shortly before her death, and intended as a birthday gift. It is called the *Hunting Service*. Each piece contains a view of Belvoir Castle, from points of view as varied as the number of pieces ; or portraits of distinguished individuals who are, or have been, members of the Belvoir Hunt. I recognised the portraits of his Grace and brothers, and of other gentlemen, whose names I do not feel at liberty to mention, as some of them are placed in ludicrous positions, consequent upon the casualties by flood and field. They are admirably painted, and good likenesses, by Sir John Paul, by whom they were presented to his Grace. I was amused at discovering not

only the rigid care with which they are preserved, but the especial favour, and that not of frequent occurrence, which his Grace's visitors are taught to consider their permitted use. It would appear, that when it is the pleasure of the very respectable ruler of these domains, to give an unusual gratification to the guests in the Castle, the hunting service is sent to the table, to the pleasing aid of their digestive powers, if harmless mirth be considered as available to this purpose. But this service deserves the care devoted to it, the several pieces being valuable as works of art; and though so seldom used, many of them have already suffered considerable injury.

Moving straight forward from the housekeeper's apartments, we observe on the right the staircase to the grand corridor; and on the left, a passage which communicates with a suite of apartments, called the Duke of Wellington's, being usually appropriated to the use of his grace, when on a visit to the Castle. In this passage are portraits of the following distinguished characters, friends and companions in arms, during the Seven Years' War:—

Marquis of Granby, over the door communicating with the Wellington apartments.

Prince Ferdinand of Brunswick, 1759.

Prince de Lippe Buckbourg, 1759. Before him lies a "Plan del Belaterundt der stat & citadel otmuster command & direction 1750;" and at a distance is represented the battering of a town.

The Hereditary Prince of Brunswick.

THE WELLINGTON APARTMENTS

occupy, with the passage, &c., the whole of this story of the north-east tower, and are immediately under the Eliza-

beth Saloon. They are comfortable rooms, plainly but substantially furnished, with mahogany accessories.

The space between the north-east and Staunton towers is occupied by suites of apartments, which were respectively appropriated to Lady Elizabeth Drummond, and the late Duchess Dowager.

We now enter the most ancient portion of the Castle, viz. the first story of

THE STAUNTON TOWER.

Thoroton, in his History of Nottinghamshire (p. 156), says—"The Stauntons were ever esteemed to hold of the lords of Belvoir by *Castleguard*;* where Staunton Tower is yet to be found, sufficiently guarded by the strength of its own liquor, with which the bottom of it is usually replenished." What Thoroton has thus quaintly alluded to, is still the fact. The vault of this interesting part of the Castle is now divided into bins, which are capable of containing 16,750 bottles. Mr. Douglas, the respectable guardian (to adapt a phrase of Thoroton's) of this portion of Staunton Tower, represents it as admirably suited to the purpose to which it is applied. The temperature is remarkably equable; seldom varying, all the year round, half a degree from 56°.

There is a tradition in the family, that this cellar is part of the original Castle, built by Robert de Todeni. Some years ago, a description of it was sent to the celebrated antiquary, Francis Douce, Esq. His answer, which is preserved in the Castle, expresses a doubt of the extreme antiquity ascribed to it; the writer cautiously reserving any positive opinion on a subject of which he knew nothing, except by report. As this point, therefore, can scarcely

* For the nature of this tenure, see page 183.

be said to be decided, the reader is presented with a description from actual observation, and with the author's own inference as to the antiquity.

The roof is a groined vault, intersected with eight plain bevelled ribs, springing from the rock, or floor of the cellar. At the point of intersection is a keystone, on which are rudely sculptured a monogram of Longobardic character, a coronet of fleurs-de-lis and leaves intermixed; surrounded by a belt, consisting of a similar monogram and a rose alternately.

The character of the architecture, and of the rudely sculptured keystone, is, I believe, the foundation of the tradition, that it is Norman work, and most probably by Robert de Todei. A few simple facts, derived from an attentive consideration of the subject, will show that this remote antiquity can by no means be sustained. Nothing is more deceptive, as regards forming an opinion of the date of its construction, than the architectural character of a vault intended to support a heavy superstructure. The simple principle of the semicircular arch, with groins and ribs, has prevailed with little variation in this kingdom, from the time of the Normans to the present day. The difference between the undercroft of Canterbury cathedral, built in the time of the Conqueror, or soon after, and the crypt of St. Paul's, founded six hundred years subsequently, is so slight in the vaulted part, that it would require a practised eye to detect it. The date of such structures can often be determined only by some accidental features, which were known to prevail at any particular period; such as mouldings, and other ornamental additions, which contribute to the decoration, but not to the essential character of the vault. There is not in the vault of Staunton Tower, a single vestige of the kind of decoration alluded to, except the keystone; the ribs are perfectly

plain, and the same simplicity appears in other portions of the vault. With regard to the keystone, the rudeness of its sculpture is no criterion of its antiquity.

The sculpture of English architecture has not been always progressive. If the Norman sculpture was rude, that of the thirteenth century had attained a perfection of design, and most frequently a gracefulness of execution, which were not sustained in the examples of a later period. The monogram or cypher on the keystone of the Staunton vault, is certainly an M; of a shape very much approaching that of the Longobardic or Saxon character, which continued to be generally used in this country, till the close of the fourteenth century; and was then in a great measure superseded by the old English, or Gothic letter. But the former were retained as capitals, even to the time of Henry VIII.; though in some instances, as in illuminated manuscripts, legal deeds, and monumental inscriptions, highly ornamented. There are many examples of this contemporaneous use of the Saxon and Gothic letters. I will mention one or two, which were in existence a few years ago. In the stained glass of the east window of Loddington church, the architectural character of which is of the latter end of the fourteenth, or the beginning of the fifteenth century, there are several cyphers of Saxon character,—one an M, very similar in shape to that on the keystone of Staunton vault,—with others of Gothic character. There was an inscription carved on a piece of wood found behind the wainscot of Stoughton Grange, in the middle of the last century, with the date, 1491; in which there is the same intermixture of Saxon capitals with Gothic letters. The M, in this last instance, is also similar in shape to the cypher on the keystone now under consideration.

But the most crushing argument against the remote anti-

quity assigned to this vault is, that coronets were not used by the nobility till the reign of Henry III., or nearly a hundred and thirty years after the death of Robert de Toden; and then, as the distinctive mark of an earl. Coronets were not assigned to barons, till after the restoration of Charles II.

The way is now clear before us, to consider which of the noble possessors of the Belvoir property after this period, (1216,) was likely to have rebuilt this, the most important portion of the Castle. It should be remembered, that it was the general custom of the founder to place the initial of his name, in some such conspicuous situation as this,—the keystone of the Staunton vault. To none could the present cypher, and I may add, the coronet, apply, but to a member of the Manners family; and there is no record that any material portion of the Castle was rebuilt till after the War of the Roses. Soon after 1523, Thomas Manners, first Earl of Rutland, is known to have commenced the rebuilding of the Castle, which had been so wantonly laid in ruins by Lord Hastings. We have, then, an accumulation of probabilities derived from tolerably clear data, that Thomas Manners, first Earl of Rutland, was the re-builder of this portion of Staunton Tower, in the early part of the sixteenth century.

The cellar is 21 feet square.

The south-east side of this story of the Castle is occupied by the passage and waiting room to the Family Dining Room, the Duke's Drawing Room, intervening passage, and private Study and Bed-room.

THE FAMILY DINING ROOM

is a very cheerful apartment, about 34 feet by 20 feet. There are a few good pictures:—

The Last Supper. Albrecht Dürer. Over the marble slab of the sideboard. This admirable picture was a purchase of his Grace the present Duke of Rutland; and is the last work of the celebrated master. Turner, the distinguished artist of the present day, declared, that he considered the view through the window, of our Saviour's entrance into Jerusalem, worth the whole sum given for the picture.

Landscape, with two Dogs, Turk and Crab. Stubbs. These were favourite dogs of his Grace's father.

GEORGE STUBBS, a very eminent animal painter, and an associate of the Royal Academy, was born at Liverpool, in 1724. At the age of thirty, he visited Rome for professional improvement; and, on his return, settled in London, where he became one of the first horse-painters of his day. An eminent critic says of Stubbs—"That his skill in comparative anatomy never suggested to him the propriety of style in forms, if it were not eminently proved by his 'Phaeton with the Horses of the Sun,' would be evident from all his other figures, which, when human, are seldom more than the attendants of some animal; whilst the style of the animals themselves depended entirely on the individual before him. His tiger, for grandeur, has never been equalled; his lions are, to those of Rubens, what jackals are to lions: but none ever did greater justice to the peculiar structure of that artificial animal, the race-courser, and to all the mysteries of turf-tactics; though, unfortunately for the artist, they depend more on the fac-similist's precision, than the painter's spirit." Stubbs, however, was not only distinguished for correctness, but for a characteristic spirit in most of his paintings; and this is particularly remarkable in the portraits which he draws of the celebrated racers of his time.

A Battle-piece. Unknown. Over the fire-place.

Landscape—Lion devouring Stag. Stubbs.

Beyond the next, or drawing room, is a passage, in which are—

A Head of the Marquis of Granby.

Game. "A. Cladenberg" marked at the right bottom

corner. This admirable painting was purchased by the present Duke.

The passage in which are the above paintings, communicates with the Duke's private study, bed-room, and dressing room; the former affording ample evidence of his business-like habits; the two latter, of the extreme simplicity of his desires, as far as his own personal accommodation is concerned.

There are two portraits in passages on this story, of which, from the unfavourable light in which they are placed, it is impossible to give an opinion:—

“Lord Thomas Manners, son of the first Duke of Rutland;” and

General Sporcken.

The Billiard Room looks into the court-yard, at the east angle.

The south-west portion of this story is occupied by the chapel and antechapel, the chaplain's apartments, and bed-rooms for the accommodation of his Grace's brother, and other distinguished visitors. The chapel has been described, and in the remainder of this portion of the Castle, there is nothing else that requires particular remark.

Descending to the basement story, the principal apartment is the

STEWARD'S ROOM,

under the Wellington Rooms, and shorter than the Elizabeth Saloon, by the breadth of a passage only.

Every means has been employed to render this portion of the Castle secure in its foundations. The vast height of the north-east tower, and its peculiar locality, rendered such careful precautions highly necessary. The basement story, or steward's room, is built over an inverted cone.

To give the reader some notion of the substantial solidity of the structure, I would observe, that the splay of the windows is four feet on the inside, and nearly six feet on the outside; the walls must, therefore, be at least nine feet thick. It was in this direction, that the greatest strength was required, from the proximity of this front of the tower to the edge of the precipitous elevation on which the Castle is built. The side walls, which are not exposed to a similar locality, are about half the thickness. The steward's room is calculated to dine a party of one hundred persons, in great comfort; a number which, during the Duke's brief residence, it not unfrequently contains.

On the north-east side of the Castle are numerous fire-proof bed-rooms, for domestics. On the other sides are the kitchens, with their various appendages, pantries, offices, &c. A portion of the west angle is devoted to the Land Steward's offices; and of the north-west side, to the Porter's Lodge.

In a work like the present, the interest is necessarily of a varied kind; the different portions of which will, it is hoped, meet with acceptance from all parties, according to their varied tastes. And though we are now about to observe in some little detail, the less dignified subjects of kitchens, cellars, pantries, and such accessories of a princely establishment, perhaps even my refined readers may be reconciled to a description of such matters, when they are informed, that Majesty itself was gratified with a survey of the cellars, kitchens, and offices, which were lighted up for the occasion; (see p. 156;) and that one of the most distinguished members of Almack's, when with difficulty she had been persuaded to visit the Lamp-rooms,—a not very attractive region by anticipation to a courtly lady,—was beyond measure astonished and gratified at the excellence of the arrangements, and their entire freedom from any thing that could disgust or annoy.

We will in the first place revert to the cellar in the Staunton Tower. There is one other relic of antiquity in this cellar, of which no certain explanation can be given, as nothing is known of its history. It is a silver cup, which was found by Mr. Douglas chained to a stool. It is now of perfectly plain workmanship, and apparently of considerable antiquity; capable of containing about a wine-quart. I am not convinced that it was originally so devoid of character, but suppose that age and cleaning may have erased its original enchasements. From the place in which it was found, I should be inclined to consider it a sort of standard-cup, the contents of which were inflicted, according to the serio-comic taste of by-gone days, upon each individual present at a festive season; of which we have an example in the "blessed bear of Bradwardine," described in *Waverley*.

The Cellar Book is an interesting document, from the decided proofs it affords, that hospitality, almost regal in its extent,* is perfectly consistent with great order in the arrangements, and an accurate knowledge of every article of expenditure. It contains some admirable rules to be observed by the usher of the hall; the objects of which are to secure good morals, respectful behaviour, and regularity, among the servants of the Castle, and those of the visitors.

* Through the unsolicited courtesy of Mr. Douglas, I was furnished with a document, which will give my readers some notion of the extent of the hospitality maintained during his Grace's residence at the Castle.

Consumption of Wine and Ale, Wax-lights, &c. from December, 1839, to April, 1840, or about eighteen weeks.

Wine, 200 dozen; Ale, 70 hogsheads; Wax-lights, 2330; Sperm oil, 630 gallons.

Dined at his Grace's table, 1997 persons; in the steward's room, 2421; in the servants' hall, nursery, and kitchen departments, including comers and goers, 11,312 persons.

Of loaves of bread there were consumed 3333; of meat, 22,963 lbs. exclusive of game, which will be mentioned in the description of the kitchen.

An accurate account is kept in this book, of the wine and spirits consumed, and for whatever purpose; which is examined, and signed by his Grace, weekly. There is another cellar for dinner wines, which contains about 6000 bottles.

We will now vary the subject, by examining the contents of the PLATE PANTRY. The most magnificent, as well as most interesting portion of the immensely valuable contents of this room, is

A silver gilt Christening Cup and Basin. The water for the sacred office of baptism is poured into the cup till it is full. It then flows out in tiny fountains, from numerous, and almost imperceptible holes, perforated in every part of the cup, into the basin. The former is embossed with figures, animals, and arabesque work. The latter is inlaid with oval and circular agates. The flow of the water from the cup into the basin is so regulated, that it continues till it is wanted for the sprinkling of the infant. I have called it an interesting portion of the plate, from its extreme singularity, without any reference to its appropriateness, or otherwise, to the solemn use to which it is destined.

I was exceedingly struck with the skill and beauty displayed in the manufacture of the

Marine Service. It was the production of Rundell and Bridge, sixty years ago; and has received its appellation from the introduction, in every conceivable form, of fish, though principally shell-fish: and in almost every instance, these peculiar ornamental devices are so placed, as to have a practical use, either as handles or pedestals. The description of a few of the pieces of this service will give the reader some idea of its character. The marine centre-piece is a splendid elevation of frosted silver, with the Rutland arms in the centre. The pedestals consist of sea-

horses, which were added about twenty years ago. The side-dishes are of an oblong, round, and pincushion shape, each with four dolphins for supporters. The butter-boats have marine monsters for handles, beautifully executed, and stand on dishes bordered with small shell-fish. The salts are modelled, some in the shape of lobsters, others in that of crabs.

There is a *Candelabrum*, or centre-piece, of great intrinsic value, which is enhanced by the consideration, that it is a testimony of respect to Lord Charles Manners, by his constituents in Cambridgeshire, after twenty-eight years' faithful representation of their interests in Parliament. It cost £1500, which was raised by subscriptions not exceeding £5 from each individual. There are four shields on the pedestal, one of which is inscribed with a testimony of respect on the part of the donors to Lord Charles. On the hollow moulding of the base, are the names of all the subscribers. The column represents the trunk of a tree covered with rough bark and leaves; round the bole of which are figures in ancient costume, Britannia, &c.

Another family memorial commemorates the esteem in which the Duke's father was held by the Irish people, during his vice-royalty in that kingdom. It is a *waiter of solid gold*, formed out of snuff-boxes presented to him by different municipal bodies in Ireland; I think, to the number of about twenty. Though converted to a different use, the origin of this valuable piece of plate is preserved by the engraving on the surface, of the arms of the respective corporations, the duke's arms being in the centre.

Another massive piece of plate deserves notice, from the name of the illustrious designer. It is a *punch-bowl, of silver*, weighing 1907 ounces, manufactured by Child, an eminent goldsmith, some two hundred years ago, after a model designed by Benvenuto Cellini. The handles, which

I consider, as well as the arms, to be additions to the original design, are formed of the Rutland crest. The arms are, Manners with augmentation, impaling Noel; being the insignia of John, the ninth Earl, and first Duke.

There are several large and small vases of silver, and silver gilt, which, on festive occasions, contribute to the splendour of the dining table; being ranged down its sides, alternately with lights. Their history is rather curious. Though of so valuable a material, and by no means of ungraceful design, they were accidentally found, several years ago, thrown by as valueless, in a lumber garret. Being restored to the light, an ingenious domestic in the plate department has himself frosted appropriate parts, and polished others.

A large *silver bottle*, or flask, with a stopper attached by a chain, is inscribed, "The legacy of Lord and Lady Camden."

A *cup of silver*, with various well executed figures of *Burmese* work, was presented to the Duke, by Lieut. Cooke, a son of his Derbyshire agent.

There is a *lamp* of exquisite workmanship, in frosted silver of filagree character, which I conceive was intended for frankincense.

The last of these valuable treasures, for which I can find space to describe, is

"*Arthur, Duke of Wellington*," on his Waterloo charger. The figure and horse are of frosted silver, on a polished pedestal. The head is a capital likeness, for which the duke sat. This equestrian memorial of the man, whom his Grace of Rutland especially has delighted to honour in private society, is intended as a distinguished ornament of the principal sideboard in the grand dining room.

In the KITCHEN DEPARTMENT there is the same economical regularity observed, as was noticed when describing

the wine-cellar. The intelligent clerk of the kitchen offered me information, again unsolicited on my part, which affords further illustration of the magnificent hospitality maintained in the Castle,* and yet the regular control exercised over the smallest expenditure. In the book of this important officer of the kitchen, is entered in minute detail, every article of provision required, (except, of course, household stores,) and the persons from whom they are bought; these being, for the most part, the Duke's own tenants. This account is examined and signed weekly by his Grace.

The roof of the kitchen is vaulted and groined. The fittings are in every instance the most convenient that could be conceived for the several purposes to which they are destined. Of the various larders with which the kitchen communicates, two in the court-yard, one circular, and the other angular, are worthy of short notice, from the effectual manner in which they are ventilated, and protected, not only from the ingress of insects, but even from the entry and adhesion of damp. With regard to the ventilation, it is effected by an underground communication to the north of each building.

A descent into the **ALE CELLARS** and **LAMP-ROOMS** will finish our survey in the lower regions of the Castle. The first cellar contains 28 barrels, the largest of which holds 1300 gallons. A label is attached to this monster,

* The brief result of a very ample document, kindly given me, is here presented to the reader. It is an account kept during the season mentioned of his Grace's residence, in portions of the last winter and spring:—

The money value of the meat, poultry, eggs, and every kind of provision except stores, consumed during this period, amounted to £1329 7s. 11½d.

The quantity of game killed by his Grace and friends, and consumed at Belvoir Castle alone, was 2589 head;—supposed value, £193 13s. 7d.

The total quantity of game killed during the season, over all his Grace's manors, is thus stated:—1733 hares; 987 pheasants; 2101 partridges; 23 wild ducks; 108 woodcocks; 135 snipes; 1947 rabbits; 776 grouse; 23 black game; and 6 teal.

with the date, "May 16, 1815;" being the day on which the present Marquis of Granby was born, and the barrel filled. It was tapped on his coming of age. It seems to have attracted the particular notice of Dr. Dibdin, whose buoyant description of this portion of the Castle, in his "Northern Tour," is the more remarkable, as it was scarcely to be expected from one usually supposed to be

"Intent on thoughts sublime."

Every barrel has a label attached to it, with a temporary inscription upon it of the maltster's name, and the time when the ale was brewed.

The second cellar, situated under the north terrace, holds about 109 hogsheads, in vessels, each containing about 500 gallons. The third is of smaller dimensions, containing about 84 hogsheads; and from this last, there is a communication with the small-beer cellar.

These inferior regions of the Castle are remarkable for the solidity of their construction; but, though the greatest possible pains were taken to exclude moisture, damp in considerable quantities is constantly permeating the vaults.

The Lamp-Rooms are considered to be the most complete in their arrangements in the kingdom. The lamps are filled over cisterns, which receive the unavoidable waste of oil in the operation. The waste thus collected is afterwards used in the offices, &c. In the season of his Grace's residence, about sixteen or seventeen weeks, 400 burners are required, and about 600 gallons of oil consumed. The roofs are vaulted and groined, and every part fire-proof.

THE DEMESNE.

“ Women, for foundresses, two seats do own ;
Of modern times the glory, one ;
Of ancient, th’ other the crown ;
Belvoir and Babylon.”*

SUCH was the lofty panegyric of the author of the Pindaric Ode on Belvoir Castle, written in 1679; or rather more than ten years after the rebuilding had been completed by John, eighth Earl of Rutland. The visitor will have had an opportunity of testing the good taste of the poet, and at the same time of forming a comparison between the present and former Castles, by an examination of the model in the anteroom to the regent’s gallery. My present object is to accompany him through “The Demesne.” I have in vain endeavoured to find a more appropriate word to describe the marvellously beautiful territory which surrounds the Castle. *Park* it is not, in its essential character; having neither the ordinary enclosure, nor usual occupants, of a park. Besides the affectation of the expression, “*Ferme Ornée*,” it is far too limited to comprehend the character of the Belvoir domain; which does indeed include an ornamental farm, but a great deal besides, of a much more imposing nature. My readers must,

* See page 98.

then, be content with a descriptive term, which, if it fails to convey a precise idea of the subject, is not without authority for the application I have made of it.

The same enthusiastic writer, who has furnished us with an expressive opinion of the former Castle, has also described, though in too many words for entire quotation, the beauties of the gardens as they existed in his time; and indeed, with but few alterations, to the time of Nichols; as may be seen in the two views which he has given of the Castle, in the second volume of the "History of Leicestershire."

" We circled round the wondrous hill, till we,
 Like an enchanted vision, see
 The hanging gardens, Nature's paradise ;
 Where she doth lavish out her store,
 As if, grown prodigally careless, she,
 To furnish this, had left the whole world poor."

The author then, in a multitude of words, describes the fountains and water-works. The following is a selection :—

" Behold—with pleasant fury streams break out,
 And wander in meanders round about ;
 Calling the soul home in a sweet surprise.
 Amazed, we see the sportive streams
 In thousand gayful postures move ;
 Unbid, with active motion rise,
 And, with a new ambition, court the skies ;
 In various numbers gently rove,
 Dance to the music of the spheres,
 Wanton and play their short-lived date,
 Aspire at heaven, but fall in tears,
 And imitate the general dance of Fate."

After a digression on the blessings and terrors of the element of water, the poet gives a somewhat original view

of the aspiring character of the finny race, by way of introducing the fish-ponds :—

“ I saw the liquid crystal stor’d
 With numbers of the finny race,
 That with ambitious eyes did gaze
 Upon their kindred, shining in the skies ;
 The sportful dolphin and the kingly whale,
 The backward crab, and southern fish,
 To whom learn’d ages did afford
 A mansion in the starry plain.”

From this spot, the poet surveys the other essential constituents of a first-rate garden of the day :—

“ From hence our eyes, with pleasing joys beguil’d,
 Do upon various objects rove,
 Breeding delight and love ;
 Till a surprising wonder bid them stay :
Statues that did such charms display,
 A mixture they appear’d of death and life ;
 As though these enemies had been at strife,
 Which should the empire sway,
 Which most its nature should to them bequeath.”

It may appear to some of my readers, that if the object had been to record the taste of former days in garden decorations, I might have translated the inflated language of the poet into common sense prose. But, however inverted the taste of the poet may appear in an age of more simple and correct judgment, it is no less a faithful counterpart of contemporary taste in the matters he describes ; as I think will appear, in the course of the following observations.

Terraces connected by flights of steps, guarded by balustrades, and adorned with statues ; fountains and other ingenious as well as enormously expensive applications of water-work machinery ; straight formal avenues in every direction, terminated by Grecian temples, statues, obelisks,

and grottos; trees clipped and tortured into every variety of shape, to force a resemblance to all things animate or inanimate—men, birds, beasts, and in one instance, a wren's nest capable of containing a man; these were the general features of garden scenery, which prevailed with progressive increase in their cumbrous and unnatural character, from the time of Henry VIII., to the middle of the last century.

The very nomenclature of the art, as recorded in the memoirs of Evelyn, would be sufficient to terrify an artist gardener of modern times. An Eden of Evelyn's invention for the amusement of royal leisure, comprehended "knots, trayework, parterres, compartments, borders, banks, and embossments; labyrinths, dædals, cabinets, cradles, close walks, galleries, pavillions, porticoes, lanthorns, and other *relievos* of topiary and horticular architecture; fountaines, jettes, cascades, pisceries, rocks, grottoes, cryptæ; mounts, precipices, and ventiducts; gazon theatres, artificial echoes, automate and hydraulic music." The upper garden at Kensington was long known by the name of the "Siege of Troy;" from the circumstance of the shrubs and trees having been taught to imitate the lines, angles, bastions, scarps, and counterscarps of regular fortifications; to please William III., whose ideas were all military. This very garden was eulogised by Addison in the 477th No. of the Spectator, though in a previous number he had pointed out a better way: surely in the latter number, sacrificing correct taste to courtly adulation.

Many ingenious theories have been propounded, to account for this extraordinary counter movement against the simple as well as beautiful examples offered by nature; the most plausible of which shall be noticed. Pride and a desire of privacy having enclosed with walls the demesnes of royal and noble persons; pomp and solitude combined to call for something that might enrich and enliven the insipid and

unanimated partition. Walpole, to whose *Essay on Modern Gardening*, I am chiefly indebted for the materials of this section, mentions as not an uncommon instance, that after the circumjacent country had been shut out, attempts were made to recover it, by raising large mounds of earth to peep over the walls of the garden. It should also be remembered, that the gardener was a very subordinate person; scarcely above the condition of a common labourer, even in royal gardens. The architect of the castle, palace, or mansion, was also the designer of the gardens, and viewed every thing through an architectural medium: and it may be observed, that till the discovery of, and our extensive intercourse with, the new world, the indigenous plants and trees of this country afforded so little variety, as scarcely to call forth the exercise of gardening as a science. By this latter observation it is not intended to defend the heavy, formal style of gardening, which formerly prevailed; but to show that gardening, as an art, did not offer the inducements to its cultivation, which the desire of perpetuating foreign plants in this country afterwards did. It thus happened, that nature was subjected to the rule and compasses of the architect.

The dawn of a better taste is discerned in the *Essays on Gardens* by Lord Bacon; who, though he wished to retain shorn trees and hedges, proposed winter or evergreen gardens, and rude or neglected spots as specimens of wild nature. "As for the making of knots or figures," says he, "with divers coloured earths, they be but toys. I do not like images cut out in juniper, or other garden stuff, they are for children." Milton, in his description of the garden of Eden, paints a landscape wholly different from the models of his time; when he describes the crisped brooks running with mazy error under pendant shades:

—“ Visiting each plant, and fed
 Flowers worthy of Paradise, which not nice art
 In beds and curious knots, but Nature boon
 Poured forth profuse, on hill, and dale, and plain ;
 Both where the morning sun first warmly smote
 The open field, and where the unpierced shade.
 Imbrowned the noon tide bowers. Thus was this place
 A happy rural seat of various views.”

But neither the philosopher nor the poet were successful in reforming the national taste of their own generation : though it is probable, that their hints towards the formation of a better taste, were not lost upon another age. After the restoration of Charles II., the principal change effected, through, be it observed, the influence of French example, was planting avenues in the royal parks, and radiations diverging from a centre, in an open champagne : and this plan had many to adopt it among the nobility, for it was the subjection of a whole district of country to one grand mansion. An extensive portion of Grimsthorpe Park, in Lincolnshire, presents something of an arrangement of this kind. The reigns of William and Anne were distinguished by the peculiarities of what is called the Dutch taste in gardening. Large inclosures of wrought iron, with lofty gates of richly ornamented patterns, which were placed at the end of avenues leading to the mansion ; hydraulic works, fountains, and waterfalls, of some magnitude and enormous cost, were the principal features of this style. The heavy expense of the first formation of these latter, and the constant demand for supporting them in perfection ; combined with a conviction of the puerile fancy by which waterworks were contrived to wet the unwary, not to refresh the spectator, were among the causes of the almost universal decay into which they have fallen. The waterworks at Chatsworth, made by Monsieur Grillett, in 1694, are the only examples remaining in any state of perfection. No exem-

plification of any material change of taste occurs, from this period, till the reign of George II. ; when, under the patronage of Queen Caroline, Bridgeman had an opportunity of displaying a more chaste style than any of his predecessors. He banished vegetable sculpture, and introduced wild scenes and cultivated fields in Richmond Park ; but he still clipt his alleys, though he left to their natural growth the central parts of the masses, through which they were pierced. The boldest innovation, however, upon ancient style, was effected after 1716, on a small scale, by Pope, at Twickenham. This garden, of whose beautiful features nothing now remains, is said to have furnished Kent, (a painter, an architect, and, by Walpole considered, the father of modern gardening,) with a model for those he laid out at Carlton House. The villas at Chiswick, Esher, and Claremont, are cited as the best works of this artist.

A new application of Kent's style, comprehending the grounds destined to agriculture, by including them in the whole scheme, and imperceptibly connecting them with the more embellished portion, was first successfully practised by Mr. Phillip Southcote, at Wobourne Farm, in Surrey. Hence the origin of that description of pleasure ground, which has since received the French designation of *ferme ornée*. The most beautiful exemplification of this style was the Leasowes of Shenstone.

Wright, on a limited scale, succeeded as the director of public taste. But Launcelot Brown, who, from using the word "capability" so invariably in his consultations, had this term applied to him, as a ridiculous distinction from others of the name, possessed the supreme control over the art of modern gardening, during the course of nearly half a century. His self complacency was so great, that on the formation of an artificial river, in a valley at Blenheim, he exultingly said, that "the Thames would never forgive

him." He is described as a consummate mannerist; but his reputation and wealth gave him almost exclusive pretensions. Clumps and belts were multiplied to a disgusting monotony, and abounded in every part of the kingdom. The ancient avenues disappeared, as if before the wand of a magician; every vestige of the formal or reformed taste, was forcibly removed. Whatever approached to a right line was held in abhorrence.

Considerable opposition was manifested in a controversial form, to the influence of Brown on public opinion; in which Mr., afterwards Sir William Chambers, distinguished himself, as the advocate of the Chinese style of gardening; and Price as the powerful supporter of a style, the basis of which is described in the title of his work—"Essays on the Picturesque, as compared with the sublime and beautiful, and on the use of studying pictures for the purpose of improving real landscape." Good taste has almost universally banished the once prevalent Chinese style. Pagodas, and Chinese bridges, and other garden decorations of a semi-barbarous nation, were too ungenial to our soil, and alien from all our preconceived notions of the sublime and beautiful, to retain any very extended hold on public opinion. On the other hand, the principle of Price, followed out in the manner which the author intended, materially influenced the national taste. His real object was, not to induce the noble and wealthy to create landscape gardening from pictures, but by a reference to the taste of the most distinguished landscape painters to shew, that nature ought to be the model in both instances.

By slow degrees the soundness of this principle became generally recognised: and was effectively adopted by a gentleman of the name of Repton, who, from being an amateur, began his career as professor of landscape gardening, in the latter part of the last century. In the early part

of his professional life, Repton was an avowed defender and follower of Brown ; but finding public opinion strongly sympathising with the views of Price, he judiciously sacrificed his prepossessions to the prevailing taste, and powerfully contributed by his beautiful designs, to the firm establishment of the system of landscape gardening, which may now be observed in every newly formed domain attached to the mansion of a wealthy proprietor.

I am not acquainted with the name of the artist gardener, who, during the present century, assisted in the formation of the beautiful demesne of Belvoir Castle : and I feel less solicitous about this fact, as it is known, that the Duchess herself, imagined, planned, and superintended the execution of the designs, which have now ripened into such luxuriant beauty. It would be impossible to describe in words, the magnificent series of landscapes which may be observed in various parts of the demesne. I would even go so far as to assert, that it would require a combination of the diversified talents of the three greatest landscape painters the world ever saw, to do justice to the subject. The grace of Claude, the depth and simplicity of Poussin, and the wildness of Salvator Rosa, combined in one individual, could alone pourtray on canvas, a faithful character of the Belvoir scenery. My readers will then scarcely expect, that I could efficiently describe it in order to their guidance. It must be seen, to be properly appreciated ; and viewed not with the hurried incurious eye of a hasty visitor ; but advantage taken of a lengthened pause at every break where a grotto, or a rustic seat shews, that the noble family has already appreciated every striking point of the landscape. This is more especially manifest in an avenue extending in a winding direction towards the west, for nearly two miles, called the **DUKE'S WALK**.

Below the slope to the west of the Castle, there is a gar-

den of some interest, effectually secluded from the view when in the Castle, and in every other point. This was a favorite retreat of the Duchess with her young family. A few memorials of the former ornamental style of gardening, are here preserved with apposite taste. I would instance the five statues in granulated stone, representing

Juno, with her peacock, and a bunch of grapes in her left hand.

Ceres, with ears of corn and a sheaf. On the pedestal of this statue are arms, Rutland impaling, fretty, a canton ermine.

A Female Figure, with a monkey.

Pomona, with flowers and a flower pot.

Winter, in beard, trowsers, hood, and plaid mantle, cringing over a firepan.

This last statue exhibits admirable invention, character, and execution.

A flight of steps with massive balustrade,—a remnant of the former decorations of the garden,—conducts us to a kind of wilderness, intersected by narrow footpaths, which lead to various portions of the demesne, below the now green terraces. Within a few hundred yards of the above-mentioned garden, is another still more secluded, and the more especial favorite of the Duchess. It is in this last, that we observe the column which, with its inscription and a portion of the surrounding garden, has been introduced into the picture of the Duchess, by Hoppner, in the regent's gallery. The charm of both these gardens consists, not so much in their artificial embellishments, or the beauty and rarity of the flowers, as in their situation. The visitor, passing through narrow avenues of lofty trees, winding about on the side of the hill, unexpectedly emerges upon a little cleared spot, traversed by gravel walks, and glowing with gay flowers. The walks on the side of this hill have some-

thing of a labyrinthal character; and without a guide, the stranger must often retrace his steps in vain, to find an avenue of communication with some longed for spot; a break in the foliage every now and then disclosing the magnificent Castle, rising with royal grandeur far above him.

A path through the plantations conducts with devious windings to an extensive area, in the centre of which stands an attractive building, called the DAIRY. There is a combination of Norman massiveness in the details, with a lantern (architectural) like lightness in the whole effect of this building, which is particularly pleasing. Several paths and drives in various portions of the demesne, seem to meet here as a common centre. This building is indeed a beautiful object at various distances, and in various directions. Viewed from the garden gate, which forms the vignette embellishment of this volume, it appears the terminal point of a superb avenue; and may be supposed to be the lodge of the demesne. It possesses something of a similar character, when first seen on approaching the Castle from the lake. From more open points it might be mistaken for the mansion of a small ornamental farm. I do not think its real destination would be imagined, if viewed from any position. Whether this varied character of embellishment was intended in the choice of a site, and in the architectural features of the dairy, I am not able to say: but I think it must be admitted, that the exclusion from the imagination of the spectator, of its real and more humble use, is in perfect keeping with the elevated conceptions impressed upon the mind, by a contemplation of the universally magnificent features of the Belvoir demesne.

A stranger at the dairy, looking down the avenue to the lofty Gothic arch, with its crocketed domes, will naturally be attracted in that direction. If he wishes to give his

imagination full scope, and is determined to admit nothing which will lower its exalted impressions; he will proceed no further than half way down the avenue, to a cleared spot, where he will not only advantageously observe the dairy in one direction, and the arch in the other; but be charmed with the gracefulness and variety of the foliage of which the avenue is composed. Something of the enchantment of the scene is dispelled, if he approaches the arch more closely. Its proper beauty remains the same: and it is found that the arch is winged by walls, to which a Gothic keeping has been imparted. But then he also discovers, that its practical use is the very simple one of being the means of communication with the kitchen gardens: very excellent things in their way, but affording no scope for a poetical imagination.

But our stranger will be in some degree compensated for his loss of much ideal beauty, if he will pass through the iron gates of the arch, and immediately look through them at the Castle towering above him. There is nothing ideal in that view. I was myself so much struck with it, that it was long before I could determine whether I should not select it as the very best view of the Castle, for an illustration to this volume. The greater breadth, and the more varied character of the architecture of the north-east aspect, alone carried the point. There is in the regent's gallery a very fair representation of the Castle as seen from the garden gate, by a lady amateur.

We have, tempted by the devious character of the demesne itself, wandered somewhat out of the regular course observed in shewing strangers its various attractive features. But I am supposing, that, with some of my readers, it may not always be a question of time, when they visit Belvoir. The passing traveller, if urged by pressing engagements, will do wisely, to apply for guidance through the demesne. And, indeed, a visitor for the first time had better follow the same

course. But if he repeat his visit, and who would not if he could, and leisure be at his command; let him thread each mazy path, untutored: committing himself, once in a while, to an unfettered imagination.

Having arrived at the garden gate, it will be as well to continue on the road till we approach the stables and offices. These are the only exceptionable feature in the demesne. The most inventive faculty of the most successful landscape gardener could, by no combinations of his art, render them otherwise than bald and unsightly. They are of earlier date than the present Castle. We pass them, and soon arrive at the Belvoir Inn, of whose internal accommodations the visitor may have occasion to speak, as they deserve, most favorably. Of its exterior, we may, perhaps, be permitted to express an opinion, that something more worthy of its immediate neighbourhood might be imagined. But we have at present food for more solemn thought. In the dovecot close near the Inn, is the site of the ancient Priory, where rest the ashes of the mighty dead:—the founder, three of the Albinis, and some of the De Roos family; a Deincourt, a Staunton, a De Vaux. Traces of the foundations may still be discerned, on each side of the private rail-road.

A few observations compressed from Nichols, may, now we are on the spot, perhaps be allowed, which could not be so conveniently introduced in the early part of the work.

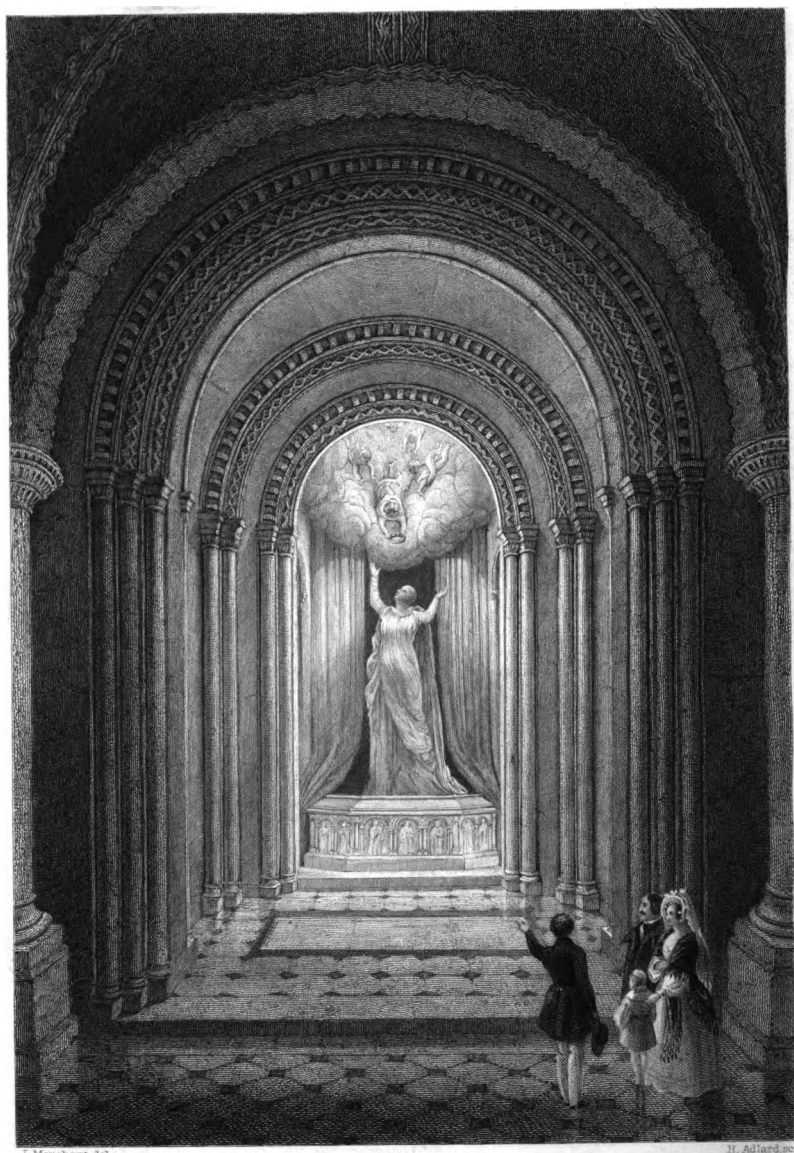
The village of Belvoir was so closely connected with the Priory, and with the neighbouring township of Woolthorp, that it is now not very easy to state any separate history of either. One fact seems ascertained, that the priory church of Belvoir was the *parochial* also. Richard de Staunton, rector ejusdem ecclesiæ, lay near the chapter house wall. The word *ejusdem* can refer to no other church than that, in whose chapter house he lay. Gilbert Suttere and Margery his wife lay at the south point of the high altar of the

parish church. If these two churches were not the same, the parish church was at least a part of the priory church. The repeated mention of the *old* church would imply, that, the parochial church was made to serve the Priory; and was indeed the *ecclesia Sanctæ Mariæ juxta Castellum*, which Robert de Todeni had originally founded.

The place where the founders of religious houses were most generally deposited, was the chapter house. In that situation in Belvoir Priory the coffin of Robert de Todeni was dug up, in 1726, and seen by Dr. Stukely: and twice again in 1792; the last time, June 6, when in the presence of Messrs. Gough, Peters, Mounsey, Pridden, Charles Turner, and Nichols, the coffin was again opened, and found to contain four skulls, and various leg, thigh, arm, and collar bones, ribs, vertebræ, an os ischion, and others. The founder's skull in its recess or niche, was distinguishable from the rest by the perfect state in which it remained, wanting only the under jaw, and the teeth of the upper, and it was thick and sound. The larger tibiæ were likewise his. At his right hand lies a stone coffin, of the same form, dimensions, and substance, with his, but without inscription, and when opened, no bones were found in it. The coffin of the founder is of brown stone, six feet and a half by two feet and a half, tapering to sixteen inches, and eight inches thick. The ridge down the middle does not reach to the end by a foot. The coffin on the right hand, of similar materials, and ridged like the other but without inscription, is that of William de Albini I., or Brito.

Many ancient leaden coffins were transferred from the Priory, to Bottesford Church, and are still carefully preserved there. The whole body as if wrapt in rollers all together, (with hands and feet unseparated,) will give a good idea of one of these coffins.

A laborious tracing of the foundations, combined with a



J. Marchant del.

H. Adlard sc.

REPRODUCTION OF THE ORIGINAL MANUSCRIPT.

knowledge from authentic records of the several parts of the Priory in which the principal persons were buried, enabled Nichols to form a plan of the building. According to his design the Priory consisted of a tower, nave, side aisles, and choir. On the north side were the cloisters; in the centre of which stood the chapter house. The presbytery was an extension of the choir at the east end, with which it agreed in breadth. On the south of the presbytery was St. Nicholas' chapel. In the angle between the south aisle and the choir was St. Osyth's chapel. St. Mary's chapel was by far the largest; ranging with the east end of the presbytery, and extending westward nearly the whole length of the choir, where it joined the exterior wall of the cloister. The chapel of St. Nicholas was built by William Heron, Prior from 1340 to 1361: and St. Mary's chapel about the same time, by the same person.

Leaving these scanty memorials of former days, we again ascend the hill, in the direction of the Castle, and passing the entrance to the duke's walk, we arrive at a small door, recessed in a loose stone wall, on the left. On passing through this door, an entrance is obtained to a road which leads to the

MAUSOLEUM.

On those melancholy occasions when death has snatched away a member of the noble family of Belvoir, the door and a portion of the wall are removed. So effectually secluded from observation is this last resting place of mortality, that though there are several bye paths which lead to its site, the uninformed stranger would, in all probability, pass it repeatedly without being conscious of its presence. On every side but the avenue by which it is approached, the Mausoleum is fenced by high paling of closely

set boards; which are themselves overtopped, in the inside, by thickly spreading laurels. It is only by application to the head porter at the Castle, that access can be obtained to the Mausoleum. After opening a boarded gate, the porter leaves the visitors at the entrance of the avenue, till he has unclosed the gates of the Mausoleum. The sombre avenue, with its aged yews and firs, is no inappropriate introduction to the scene that follows. When the lamented Duchess selected this as her resting place, it is probable, that it was recommended to her judgment, by its seclusion, and the character of the scenery. As soon as the exterior folding doors are opened, a pair of magnificent brass gates present themselves, and through them is seen the tomb and sculptured representation of the Duchess, as in the act of ascending to the clouds above! I have observed the effect of this scene, under almost every variety of atmosphere; I have accompanied friends of almost every shade of temperament; memory has pondered again and again upon the subject; yet, neither from the resources of my own mind, or that of others, can I obtain words which will at all adequately describe the impressions made by this scene. It creates a depth of feeling of which the individual is sufficiently conscious; but it seems, at the same time, to paralyse the power of expressing it. My readers, who have seen it, will understand what I mean: and those who have not, must be content, till they have, with the following technical description.

It was the especial wish, I believe, of the architects, and of some of his Grace's friends, that the Mausoleum should be of marble, and of Grecian architecture. Fortunately for the principles of good taste, obstacles, almost insuperable in their nature, prevented the carrying out of this design. It was eventually decided, that the Norman style should be adopted, and from models actually in existence in Normandy.

If it be allowed to apply to a building dedicated to the special purpose of burials only, the general terms of ecclesiastical architecture, I would describe the Mausoleum as consisting of a porch, the projection for which is continued to the same elevation with the rest of the building; a nave; a chancel; and an angular apsis. The circular arch of the porch is decorated with mouldings of zig zag character, and roses of the field; and springs from piers with detached columns, whose capitals are ornamented with boldly sculptured leaves. The elaborate iron work on the doors was modelled from that on a door in an entrance of beautiful Norman character, in the south side of Sempringham church, in Lincolnshire. Over the arch is a corbel table, consisting of grotesque heads alternately with a dotted lozenge moulding. Above this is a parapet, with a nebule corbel table. The roof of the porch is vaulted, and intersected with ribs springing from flowered corbels at the four corners. The porch is separated from the nave by the superb brass gates before alluded to; which are hung in a plain round arch. On these gates are the cyphers E. R. intertwined, and a ducal coronet.

The nave is a square, the side of which is $20\frac{3}{4}$ feet. The floor, a mosaic of freestone and black marble, has, in the centre, the ventilator of the vault beneath. At each angle are four massive Norman columns with plain bases, and having capitals foliated in a triple series; from which spring a corresponding number of ribs ornamented with zig zag moulding; and at the point of intersection, with a boss, on which are sculptured the Rutland arms. The circular headed windows of this portion of the Mausoleum, are also decorated on the face with zig zag mouldings; the sides and soffits being boldly splayed in the interior. The arch of entrance to what has been denominated the chancel, is a remarkably effective specimen of Norman work, in the

massiveness of its constituent parts, the richness of its decorations, and the general breadth of its appearance. The floor is an area of mosaic, consisting of entrochi and black marble; in the centre of which, an oblong portion has been marked out for the solemn purpose of interment, by a frame of black marble. The length of the chancel is 11 feet 4 inches; its breadth within the bases of the piers, 10 feet 6 inches.

Within the apsis is the beautiful memorial of the departed Duchess. A sort of low altar tomb, of statuary marble, bevelled off at the sides so as to have something of the appearance of a coffin, is decorated with niches, in which are emblematical figures representing Faith, Hope, and Charity, Resignation, or self government, Britannia, and Fortune with a bandage. The Duchess is represented as rising from the tomb, with expanded arms, and the face elevated towards the clouds, in which are seen four cherubs,—the children who have preceded her to the grave,—one of whom is holding over her a crown of glory. The group is lighted from above, and from the two sides, by windows of glass stained with ruby, amethyst, topaz, and emerald colours. This arrangement of the light is judiciously contrived so as not to be obvious to the visitor, except upon close examination. The sculptor employed on the occasion was Matthew Wyatt.

The foundation stone of the Mausoleum was laid by his royal highness the Duke of York, March 1, 1826. The plans for the elevation, finally adopted, after much consideration, were those sent in by Messrs. Wyatt. It was consecrated by the present Bishop of Lincoln, Nov. 28, 1828; and a sermon was preached on the occasion, in Knipton Church, by the chaplain to the bishop, the Rev. Mr., now Dr. Graham, master of Christ's College, Cambridge. The bodies of the late Duchess, and of nine others of this noble

family, were removed from the vault at Bottesford, to the Mausoleum, in the following August. It was then closed till the autumn of 1829; when the remains of John, the third Duke, his children, and the celebrated Marquis of Granby, were removed to it.

Note. It was erroneously stated, p. 304, that the Duchess Dowager of Rutland acted as proxy for the Duke of York, in laying the foundation stone.

BOTTESFORD CHURCH.

A work professing to be a history of Belvoir Castle, would be incomplete without some notice of the church, in which so many of the illustrious members of the Belvoir family are interred. Bottesford Church, dedicated to St. Mary, has, however, merit of its own, which well entitles it to a somewhat more extended description than has yet been given in any accessible work on topography. Nichols' Leicestershire, in which there is indeed an ample account of both church and parish, is by far too expensive a work, to be within the reach of any but the noble and wealthy; and its value has been constantly increasing. But even that great work is defective in one respect; though from no want of searching enquiry and indefatigable industry on the part of its author; but from disadvantages proper to the period of its publication. Church architecture, which has now become a science almost perfect in its details, and capable of an accuracy of dates truly surprising; was but little understood till within the last very few years. It is, therefore, by no means a culpable deficiency in the History of Leicestershire, that but little has been attempted in the way of

ascertaining the date of erection of the several churches described ; and, that what has been attempted, should be, in some instances obscure ; in others, erroneous. All that has been recorded by Nichols, as to the date of the erection of Bottesford Church, comprehends but a very small portion of the present fabric ; and is, therefore, calculated to mislead. The statement of Nichols, in which he partly follows a writer who visited Bottesford in 1722, is, "It is said the present chancel was anciently the nave of the parish church ; which is extremely probable from appearances of ancient alterations.....The north part of the nave of the present church is ascribed to one of the Rosses ; the south, to Henry Marshall, bishop of Exeter, who died in 1206." After an attentive survey, I could not discover in the nave a single vestige of so early a date. Henry Mareschall lived at the period of transition from the Norman to the early English, when the massive round arch of the former style, and the acutely pointed arch of the latter, prevailed indiscriminately, as the leading features of the ecclesiastical architecture of the period. What portion of the present church may have been the work of the good bishop, will be noticed in the description of the chancel.

Bottesford Church consists of a tower, a beautiful and lofty crocketed spire, a nave, a chancel, two aisles, south porch, and north and south transepts. The tower stands out boldly from the body of the church ; and is 87 feet high from the base to the summit of the embattled parapet. It has double buttresses at the angles, which diminish in six successive stages, corresponding with the string courses of the tower, till they disappear below the parapet. This latter is ornamented in the lower part with a moulding, in the hollow of which are sculptured roses and heads ; and at the angles, with four square pinnacles pannelled but not

crocketted. The breadth of the tower at the base is 26 feet 9 inches. An octagonal crocketed spire rises 123 feet higher. If there be a defect in this beautiful portion of the church, it is in the disproportionate elevation of the spire, compared with the height of the tower. In the west side of the latter is a doorway, bounded on each side by slender buttresses, which terminate in the string course, immediately above the apex of the arch; thus forming a square head, in the spandrils of which are shields, the left sculptured with the emblems of the crucifixion, and the right, with the arms of De Roos. Above the doorway is a window of four lights, with mullions running through the head of the arch in perpendicular lines, and divided by an embattled transom. Between the fourth and fifth stages, there are in the four sides of the tower, windows divided by a single mullion into two lights, and traversed by a plain transom. Above these are windows of a larger size, but of similar character. My architectural readers will agree with me, that this portion could not have been erected at an earlier period than the latter end of the fourteenth century, and according to my judgment, somewhat later.

In the tower is a noble peal of six bells, the tenor weighing upwards of 27 cwt; on which are the following inscriptions:

1. "John Bryant fecit, 1810."
2. "Peace and good neighbourhood."
3. "Cœlorum Christe placeat tibi rex sonus iste, 1615."
4. "In multis annis resonat campana Johannis."
5. "Missi de cœlis habeo nomen Gabrielis, 1612."
6. "The Rev. J. Thoroton, Rector. T. Vincent and T. Derry, Churchwardens. J. Bryant, Hertford, fecit, 1809."

The first bell has been recast twice; and the inscription was formerly, "Ex dono hōns dni Johannis Roos, fili Comit̄is Rutlandiæ, 1675." It was recast, with the same inscription, in 1791. The sixth bell has also been recast three times. Previous to 1715, the inscription was, "Hæc fit sanctorum campana in laude bonorum." Upon the defeat of the rebels in 1715, the bells ringing here for the victory, the clapper of the fifth bell flew out, and split the great bell; it was then recast with the inscription, "Laus domini nostra mobilitate viget." It was again cracked by the breaking of its own clapper, and recast by G. Hedderley in 1791, with this inscription:—

"The fleeting hours I tell: I summons all to pray;
I toll the dead man's knell, and hail the festal day."

It would appear from its present inscription, that it has been again recast. The inscriptions on the fourth and fifth bells intimate, that the custom of dedicating bells to some particular saints, and naming them after their names, continued so late as the seventeenth century.

The ritual for the baptising of bells may be found in the Roman Pontificale. Baronius records that Pope John XIII., in 968, consecrated a very large new cast bell in the Lateran Church, and gave it the name of John. This is the first instance we meet with, of what has since been called, the baptising of bells. They were regarded with much superstitious reverence by our forefathers. Each of them was represented to have its peculiar name and virtues; and many are said to have retained great affection for the churches to which they belonged, and where they were consecrated. When a bell was removed from its original and favourite situation, it was sometimes supposed to take a nightly trip to its old place of residence, unless exercised in the evening, and secured with a chain or rope. The following monkish rhymes describe the objects, uses, and virtues of bells, according to the belief of former times:

En ego campana, nunquam denuntio vana,
 Laudo Deum verum, plebam voco, congrego clerum,
 Defunctos plango, vivos voco, fulmina frango,
 Vox mea, vox vitæ, voco vos ad sacra venite.
 Sanctos collaudo, tonitrua fugo, funera claudio,
 Funera plango, fulgura frango, sabbatha pango ;
 Excito lentos, dissipo ventos, paco cruentos.

The superstitious belief that the ringing of bells would dispel storms, as well as drive away the devil, is accounted for, in the former instance, by the fact, that aerial percussion being extended up to the clouds above, is well known to produce such changes in their structure, as eventually lead to their dispersion.

In the tower of Bottesford Church are yet the remains of chimes, which played every third hour. They were never good, and have long fallen into disuse.

The length of the nave in the interior, exclusive of the thickness of the piers of the arch of entrance into the chancel, is 74 feet 6 inches : its breadth, with the aisles included, is 58 feet 2 inches : its height, 38 feet. The roof is modern, and dated 1740.

The piers with octagonal bases, shafts, and moulded capitals, support arches, above which rises a clere-story, with eleven windows on each side, divided into three lights by perpendicular mullions. The corbels of the roof consist of angels supporting shields, and the Virgin holding what appears to be a scroll. The corbels above the piers and between the ends of the hood moulding, consist chiefly of grotesque animals, sculptured with considerable spirit. Above the piers which flank the south transept, there are represented 1, a bishop, kneeling on a shield, two keys and a sword in saltire, argent; on a chief azure, three mitres or; impaling, per chevron, azure and argent, a hawk with wings expanded in chief, with the letter *m* in base : and, 2, a priest in descending attitude. The arms on the right side of the shield, are evidently those of the see of Exeter in base ; the chief

is that of the see of Llandaff; and were, with the bishop kneeling, no doubt intended to commemorate Henry Mareschall, who was bishop of Exeter from 1194 to 1206; and was a great benefactor to his cathedral. If, as is supposed, he built the south side of the nave of Bottesford Church, it was certainly not the nave of the present church. The clere-story windows are of perpendicular character, and I am inclined to think, contemporaneous in their erection with the transepts; which were certainly not built till after the commencement of the fourteenth century.

The south transept is 22 feet 10 inches, by 18 feet 4 inches. It is now filled with pews, and I could not discover any remains of its original destination; but can scarcely doubt that it was a chantry chapel of which—Mareschall was chaplain, soon after its erection; for in one of the clere-story windows, over the transept, there were painted in the glass, which remained in 1792,

1. A bishop with a crosier crossed, and a book. Under him, five small figures kneeling at a faldstool, two males and three females. 2..... 3. A saint or pope with a staff. 4. Argent, a beehive, sable.

Under all, *Orate pro aiabus . . . Mareschall capellani Johanne Mareschall*

In an upper compartment is an angel holding a shield, similar to those sculptured beneath the roof of the nave, and to one which may be observed in the transept. The oak roof of the latter is evidently original; having corbels of the Virgin as queen of heaven, and an angel with a shield. The central boss of the roof is carved with a Tudor rose, surrounded by a wreath of oak leaves and fruit intermixed.

The exterior of the south transept presents the following features. It is lighted by a south window of five lights and perpendicular mullions, with a pointed arch; on each side

of which is a niche with triple canopy; that at the east having at the base, a shield with the arms of De Roos. The pitch of the roof is low, and the gable is terminated by a cornice, in the square panels of which are quatrefoils filled with Tudor roses, leaves, and acorns. At the angles of the transept are double buttresses, surmounted by pannelled and crocketed pinnacles.

The above architectural details, the ornamental portion of which are known to be the undoubted characteristics of the ecclesiastical style prevalent in the fifteenth century, would seem to settle satisfactorily the date of erection of the clere-story and the south transept. The arms of the see of Exeter, even if, as I believe, they commemorate Henry Mareschall, were certainly sculptured long after 1206. The earliest known use of the black letter character, such as is represented on the shield, was not previous to the beginning of the fourteenth century: and continued till the reign of Henry VIII., when it fell into partial disuse.* If we could ascertain that the chaplain ——Mareschall was a descendant of the Bishop of Exeter, a very plausible account might be given of the commemorative shield. But the date of this portion of the church does not depend upon so simple a matter, useful as it may be, as corroborative evidence, but, as above shewn, upon the general character of the architecture.

Above the piers that flank the north transept, and between the ends of the hood moulding, are 1. the arms of De Roos with the cap of dignity; and 2. the representation of some king, in a descending attitude; very much like the portraits of Henry VII. The architectural character and dimensions of this transept, are similar to those of the south, except that the arch of the window is four centred, and that

* An early instance of the adoption of the black letter, appears on the tomb in Staunton Church, Nottinghamshire, of Sir William de Staunton, who died in 1326. There is a very interesting series of monumental remains in this church, belonging to the same family.

the corbels of the roof both represent the Virgin as the queen of heaven. There is little doubt that the north transept was used as a chantry chapel.

Coeval in erection with the transepts and clere-stories, is the east end of the nave. The corbels of the hood moulding of this arch represent angels, with the perpendicular embattled moulding above them. The exterior of the east end of the nave shews a pannelled parapet, similar to that on the south transept, and is flanked with octagonal turrets, with roofs approaching the domical character. The north turret contains a spiral staircase, affording the means of communication with the roofs of the chancel and nave: and, formerly, with the roodloft. On the gable of the nave there are plain indications of the roof of the chancel having been lowered twice from its original pitch.

The windows of the south aisle are of decorated character, and the parapet, plain. The date of this portion of the church is, probably, about 1350. The lateral windows of the north aisle are of perpendicular character, with square heads. These were possibly inserted soon after 1500; and a window with pointed arch and perpendicular mullions at the west end, a few years earlier.

The font is octagonal, standing on four heavy balusters, contemporaneous in character with those which support the tomb of the first Earl of Rutland; and were probably his work. The basin itself I should judge to be of the time of Henry VII. The whole is raised on two steps, with two smaller ones projecting from the west side. The compartments are ornamented with rude sculptures of a vine, an angel among oak leaves and acorns, a rose, an angel among apples and tulip-shaped flowers, an angel among apples as before, a rose, an angel among apples with leaves. On the foot of the shaft, at the angles, are grotesque heads like ancient masks.

The chancel is 60 feet long, and 27 feet wide. There are evident indications in the north wall of an aisle; such as shafts and capitals of columns, and pointed arches, the spaces between which are now walled up. These, and a small fragment of tooth moulding, would seem to indicate a date somewhere in the early part of the thirteenth century, when it was erected for the parish church. A piscina, of similar date, may be observed in the south wall, near the altar. The general architectural appearance of the chancel, is that of the early part of the sixteenth century; when it underwent considerable alterations and repairs, under the direction of the first Earl of Rutland, for the reception of the coffins and other monumental remains of his ancestors; which he had collected from Belvoir Priory, and other monastic foundations, where they had been originally placed. The vault on the exterior of the north side of the chancel, was probably built about the same period.

I have thus with some care ascertained, as far as was practicable, the dates of the several portions of the church as they now appear: but my readers may still desire a short classification of these matters.

The piers of the nave were erected about 1350. I am less confident on this point than on any other.

The tower, spire, clere-story, north and south transepts, and east end of the nave, in the fifteenth century.

The aisles, in about 1350. The windows of the north aisle are of later insertion.

Portions of the north and south walls of the chancel, about 1200, and probably by Henry Mareschall, bishop of Exeter; the north window, about 1250: the east window, at the latter end of the fifteenth, and the south windows, at the beginning of the sixteenth century. The chancel was somewhat altered in the repairs which were made at the latter end of the last century.

MONUMENTS.

The first of these in point of antiquity, is a small figure of speckled marble, about 18 inches high, affixed to the north wall of the chancel, a little below the altar tomb at the extreme east. This figure is represented in male armour and mantle, with a heater shaped shield on the left arm, and a sword on the same side. The hands are joined devotionally, and the head rests on a cushion. The armour and other peculiarities, especially the diminutive size, the workmanship, and the materials, combine to prove this a relic, the very earliest of its kind. Constant tradition has determined this to be a monumental sculpture of Robert de Todei. I doubt whether this extreme antiquity can be maintained. Effigies in armour first made their appearance on tombs, towards the close of the twelfth century. There is better reason for supposing it to be a commemorative emblem of William de Albin III, who died in 1236: his body was buried at the hospital, which he had founded at Newstead; and his heart under the wall opposite the high altar in Belvoir Priory. Gough, in his "Sepulchral Monuments," notices and describes this interesting relic, and concludes;—"It is not easy to account for several figures of smaller proportions than ordinary, which one meets with in some churches."

The next ancient memorial of the noble family of Belvoir, is a slab of freestone, about 3 feet long, and 18 inches broad, let into the north wall of the chancel, immediately to the west of the vault door, on which is the following inscription:—

**hic . iacet . cor . dni . Robti . de . Roos . cui⁹ . corp⁹
sepelit^r . apud . kyrkham . qⁱ . obiit**

(a) **xiii . KL . junii . A^o dni . m^o . CC** (b)

**lxxx v^o (c) Isabella . Dna . de . Roos
ux⁹ . isti⁹ . Robti . de . Roos . iacet . apud . nobu . locu . iuxta
Stamford . obiit . q² . anno dni . m . c . c . f^o .**

In the space marked (a) there is a shield, Ros impaling Albini : in that marked (b) Ros quarterly with Badlesmere, impaling blank : in that marked (c) Albini impaling Ros.

Recumbent on an altar tomb to the south side of the altar is a figure in plate and mail armour, with basinet, round which is an orle of laurel leaves and berries ; and on the front of which is inscribed *the nazare*. The basinet is attached to a camail of mail over the hawberk, which appears below the nebuléd skirts of the cuirass. Round the neck is a collar of SS, from which depends a fragment of the George and rose of the order of the garter. The head of the figure rests on a tilting helmet, crested by a peacock with the tail at rest, the head and part of the neck of the bird being broken off. The arms, thighs, legs, knees, and feet, are covered with jointed plate armour, ornamented at the joints with lace work. Below the left knee appears the garter. What remains of the sword on the left, is supported by a jewelled belt, crossing the body diagonally. On the hilt are the letters *the*. The hands which were closed devotionally, and part of the arms, are broken off. The feet, which are pointed at the toes and have rouelle spurs, rest upon an animal couchant, with long tail : the head is broken off. The front of the tomb is divided into five oblong compartments, in each of which an angel with flowing hair, and long drapery, holds an oblong convex shield : at the west end are two similar compartments and figures. The collar of SS, which was introduced by Henry IV., (1399

—1413) being the initial letter of his favourite motto, "Soverayne," proves, that the person of whom this tomb is a memorial, could not have flourished earlier than that reign. The general character of the armour is also of the same period: and the insignia of the order of the garter were conferred upon none of the Ros family, before *William de Ros*, who was made a knight of that noble order by Henry IV., in 1411. William de Ros died in 1414, and was buried in the middle of the Priory choir, at Belvoir; whence this monument was removed to Bottesford Church, by Thomas, first Earl of Rutland, at the suppression of religious houses. The tomb and figure are both of alabaster marble.

The monumental remains of a lady, said by Nichols to be Margaret, the widow of William de Ros, may be observed on the floor, at the west end of the south aisle. The tomb is gone; what remains is the top slab, on which is the recumbent figure, (both of freestone) of a lady in a coif and wimple, with a veil hanging behind in folds upon the back and shoulders: her head resting upon a cushion or pillow. Her body dress is a gown with tight sleeves, fitting close round the waist and breast, covering the neck to the chin, where it spreads in the shape of a collar. A mantle or tippet (?) hangs loosely off the shoulders and descends in folds to the feet, which rest upon a dog. The arms of De Roos were sculptured on the right side of the slab. In 1645, this slab with the tomb of which it was a part, stood on the north side of the chancel.

On the north side of the altar is an embattled tomb of alabaster, on which rests the figure of a recumbent knight, with basinet, round which is an orle of jewels; and on the front of which is a similar inscription to that on the south side of the altar. His head rests upon the fragment of a tilting helmet, upon which only the feet of the crest (a

peacock) remains. Round the neck, a collar of SS, connecting which is a trefoil-shaped ornament: the whole figure appears in plate armour, except a camail of mail; the shoes spiked; straps only of spurs remaining; feet resting on a lion couchant, gazing at the figure; joints of the armour of his legs and arms, as also the helmet, connected together with ornamental lacework. Angels in compartments holding shields similar to those on the tomb, at the south side. This monument commemorates John Lord Ross, who was slain in France, with the Dukes of Clarence and Exeter. (See pages 28-29.)

In the middle of the chancel floor, nearest to the altar rails, is a beautiful altar tomb of alabaster, upon which are the recumbent figures of the first Earl of Rutland and his Countess. The Earl is habited in the robes of the garter: his head, surrounded with a circlet of jewels, rests on the tilting helmet, which has the mail within, and is crested by a peacock in his pride, cap of dignity, &c.; a well executed George and rose depend from his collar; ring on the first and third fingers of the left hand, and on the first and fourth of the right; garter round his knee. On his surcoat there were painted, quarterly, Manners, Tiptoft, and Badlesmere; (now defaced;) feet resting on a unicorn couchant, from which the horn is broken off. The head of his Countess in a close, plaited, jewelled cap, rests on two embroidered pillows; necklace of four folds of delicate chain work, from which is suspended a heart; sleeves purfled, and ruffled; mantle of scarlet, lined with ermine; cordon with tassels reaching nearly to the feet, at which is a griffin couchant: on the fore-finger of her right hand, a ring; on the third, two; and one on first and fourth finger of left hand. On her mantle were painted, or, a chevron between three talbots' heads, gules: gules, a chevron between three bears' heads, azure: and quarterly, gules and azure, on a chief

gules three hearts: these are all now defaced. Round a double ledge of the tomb, is the following inscription:

“Here lyeth the body of Thomas Manners, erle of Rutland, lord of Hamelake, Trusbut, and Belwyer, and knyght of the most honorable order of the Garter, who deceased the xxth daye of September, at iiii of the clock at afternoone, anno Dñi MCCCCCXLIJJ; and the body of the lady Elianor, countisse his wyf, daughter of sir William Paston, of Norfolk, knyght, who deceased the day of anno Dñi MCCCC whose soules Ihu pardon. Ame.”

There is no appearance that the blanks for the day of the month and year last mentioned, were ever filled up. On the south side of the tomb, which is divided into six compartments, stand five sons, with surcoats over their armour, a sword on the left, and a dagger on the right side: hands devotionally, or in grief; and one daughter in black mantle, from beneath which, descends a long white train. On the north side stand six daughters, in similar habits and attitudes. At the west end, the eldest son in armour, uncovered, is kneeling at a faldstool; on which is an open book.

Between three or four feet to the west of, and in a line with this monument, is another, on which is the figure of a knight in plated armour, with a collar and George hanging down almost to his waistband; garter round his knee; head resting on flowered-tilting helmet, crested by a peacock; peaked beard; rings on right and left third and fore fingers; dagger at right side, sword at his left; a book in his right hand; a unicorn at his feet. At his side lies his lady, her head, with coronet, reclined on a scroll; the hair at the back of her head reticulated with jewels; ruff round the neck; in robes lined with ermine, with purpled and puckered

sleeves; her hands joined with a book. Over these on an oblong table, with richly-carved baluster legs, is a handsome double-faced elevation for escocheons. On the south face, quarterly, 1 and 4, Manners with augmentation; 2, Roos, Espec, Todeni, Albini, 2 chevrons, and Badlesmere; 3, Holland, Tiptoft, Vaux, and Powis: this shield is encircled with the motto of the garter, and surmounted by an earl's coronet, helmet, wreath, and peacock. On the north face, quarterly, 1 and 4, Neville; 2, Holland; 3, Fretty, in a canton, a galley. Helmet wreathed and crested with bull's head. On the west end of the table, the eldest son in complete armour of plate, the visor of his helmet up; kneeling at a faldstool, on which is a book open. By his side, his sister Elizabeth in a rich dress open in front. At the east end, another son, John, rector of Helmsley, in a gown with long pendant sleeves, kneeling. The inscription on the ledge of this tomb is as follows:

Here lieth Henry Manners, earle of Rutland, and Margaret his wief, daughter to Radulphe, earle of Westmerland whiche earle of Rutland died being lord, president of her Majestie's counsaile in the North, the sevententhe daye of September, 1563.

We have now arrived at a series of monuments, in which all traces of the simple elegance of English architecture have quite disappeared; and in its place, we have the gorgeous Italian work which prevailed during the latter end of the reign of Elizabeth, and a portion of that of James. A very evident departure from English style might be observed in the altar tomb of the first Earl of Rutland, on the sides of which, the panels are divided by balusters instead of buttresses. The tomb and table with its pyramidal elevation for shields, its scroll work, &c., of the second Earl, is a still more decided specimen of Italian architecture. A

description of the four that follow may be summarily stated in the following manner: they consist of altar tombs with cumbent effigies, beneath circular arcades, the soffits of which are richly panelled, and surmounted by highly-finished entablatures, which are supported at the angles by columns of the Corinthian order: above these, in one instance—that of Francis, the sixth Earl, and his two wives—another arcade and entablature of smaller dimensions, supported also by columns, arise. The whole is finished with escocheons, &c., surrounded with scroll-work; and on plain tablets, at the back of the arched recesses, are the inscriptions. These stately memorials are composed of various coloured marbles, fancifully decorated with painting, gilding, and sculpture. In one instance, the figures repose beneath a ponderous square and flat pedimental entablature; and short inscriptions are placed in the panels of the bases of the columns.

Of this series the first in chronological order is an altar tomb, against the wall of the south side of the chancel, on which are the recumbent figures of Edward, the third Earl of Rutland, bareheaded, on rolled-up mat, with peaked beard; in ermine mantle, with long cordon and tassels; ruff; plate armour; garter on left leg; and a bull at his feet; and of his Countess in ermine mantle, head resting on embroidered cushions, hair turned back under a jewelled scull cap, in ruff; mantle fastened by jewelled brooch; sleeves embroidered, wristband puckered close; at her feet, a daughter kneeling, in a ruff, and with similar sleeves. Grand escocheon, containing the following quarterings, Rutland, Roos, Espec, Trusbut, Beauchamp Earl of Warwick, Bellomonte, Berkley, Lisle, Fitzgerald, Holland, Earl of Kent, Tiptoft, Charlton Lord Powis, Badlesmere, Vaux, Albin, and Toden. And in a lozenge, quarterly, 1 and 4, argent, a cross and bordure engrailed sable, Holcroft; 2, argent, a

squirrel sejant, and cracking a nut; 3, argent, an eagle sable, standing on a child in swaddling clothes, gules.

The inscription is on two tablets at the back of the recess.

“ THE RIGHT HONORABLE AND NOBLE LORD EDWARDE ERLE
OF RUTLANDE, LORD ROSSE OF HAMELAC, TRUSBOTE, AND
BELVOYRE, LIETH HERE BURIED.
IN THE YEARE 1569 HE WAS SENT INTO THE NORTH PARTS
IN THE TYME OF THOSE CIVILL TROUBLES ;
THERE MADE LIEUTENANTE TO THOMAS ERLE OF SUSSEX
(THEN LORD GENERALL OF HER MA^{ties} ARMIE),
AND ALSO COLONELL OF THE FOOTEMEN, AND ONE OF THE
COUNSELL IN THAT SERVICE, HE BEING THEN BUT 20 YEARS
OF AGE, AND WARDE TO HER MA^{tie}.
HE TRAVAILED INTO FRAUNCE 1570.
HE WAS MADE LIVETENANT OF THE COUNTY OF LINCOLNE 1582.
HE WAS MADE KNIGHT OF THE GARTER 1584.
ON THE 5TH DAY OF JULY, 1586, AS CHEIF COMMISSIONER FOR
HER MAJESTIE HE CONCLUDED WITH THE SCOTTISHE
KING'S COMMISSIONERS AT BARWICKE UPON TWEEDE
A LEAGUE OF AMITYE BETWEENE THE TWO REALMES.
ON THE 14TH OF APRIL FOLLOWING, BEING GOOD FRIDAY 1587,
HE DEPARTED THIS LIFE NEAR PUDDLE WHARFE IN LONDON,
FRŌ WHENCE HIS CORPS WAS HITHER BROUGHT,
AND BURIED THE 15TH DAY OF MAY NEXT FOLLOWINGE.
HE LEFT YSSUE BY HIS HONOURABLE WIEF
ISABEL HOLCROFT, DAUGHTER TO SIR THOMAS HOLCROFT,
KNIGHT, ONE DAUGHTER, NAMED ELIZABETH, THEN OF THE
AGE OF ELEVEN YEARES, AND ALMOST FOUR MONYTHES,
WHICH DAUGHTER WAS MARRIED IN JANUARY 1588
TO WILLIA CICELL, ESQUIER, ELDEST SONNE
TO SIR THOMAS CICELL, KNIGHT,
ELDEST SONNE TO THE LORD BURGHLEY,
THEN AND NOW LORD HIGH TREASOROR OF ENGLANDE;
BY WHOM SHE LEFT YSSUE ONE SONNE, NAMED WILLIAM,
AND DIED AT LONDON IN APRIL 1591.”

Against the wall on the north side of the chancel, and
beneath a flat canopy, or testoon supported by columns, is
an altar tomb, on which are the recumbent figures of John,

fourth Earl of Rutland, and his Countess. He is represented with a coronet on his head, which lies on a rolled up mat, with ruff and peaked beard, and in plate armour. His feet rest on a bull's head erased, sable, ducally gorged, armed and chained, or. By him, lies his lady, in a scarlet mantle lined with ermine; ruff; jewelled cap; and pinked sleeves. Her mantle is fastened with a brooch or clasp. Her feet rest on a lion's head coupé, gules, on a wreath, gules and sable: her head on embroidered pillows. Both figures hold their hands closed devotionally. Between them, at the head, kneels a lady in ruff and dressed hair: at their feet, the eldest son bare headed, and in plate armour. In front of the tomb are kneeling, two more daughters, and three sons in plate armour, bareheaded and with ruffs. Between the circular-headed tablets are arms, within a lozenge, Charlton quartering Zouch. Above the entablature, in the centre, an escocheon with quarterings, coronet, helmet, cap of dignity, and crest: and similar escocheons and coronets at each end.

The inscription is on two tablets within the recess,

“THE RIGHT HONORABLE AND NOBLE LORD JOHN ERLE
OF RUTLANDE, LORD ROSSE OF HAMELAC, TRUSBOTE,
AND BELVOYRE, LIETH HERE BURIED. HE SUCCEEDED
HIS BROTHER EDWARD IN THE ERLEDOME
AND BARONNIES, AND THEREIN LIVED UNTIL
SATTERDAY THE 24 DAY OF FEBRUARY THEN NEXTE
FOLLOWINGE, IN THE SAME YEARE, 1587, ON WHICH
DAY HE DECEASED AT NOTTINGHAM, FRO WHENCE
HIS CORPS WAS HITHER BROUGHT AND BURIED
ON THE 2D DAY OF APRIL FOLLOWING, 1588,
HE WAS MADE LIEUTENANTE OF
NOTTINGHAM 1587. HE HAD YSSUE BY HIS
MOST HONORABLE AND VERTUOUS LADY ELI-
ZABETH CHARLETON, DAUGHTER OF FRAUNCES
CHARLETON, ESQ. FIVE SONNES, TO WITTE,

EDWARD, WHO DIED AT THE AGE OF
 ROGER NOW ERLE OF RUTLAND, LORD ROSSE OF
 HAMELAC, TRUSBOTE, AND BELVOYRE, FRAUNCES,
 GEORGE, AND OLIVER; AND 4 DAUGHTERS, BRIDGET,
 ELIZABETH, MARY (DEADE IN HER INFANCY), AND
 FRAUNCES BORNE AFTER HER FATHER'S DEATH."

On two pillars, supporting the canopy of the above :

THESE TWO TOM-
 BES FOR EDWARD
 AND JOHN ERLES
 OF RUTLAND,
 WERE FOUNDED
 AND ERECTED
 IN OCTOBER
 1591,

BY THAT MOST
 HONORABLE
 AND VERTUOUS
 COUNTES ELI-
 ZABETH, WIFE
 TO ERLE JOHN.

On the north side also is placed the monument of Roger, fifth Earl of Rutland, and his Countess. He is represented with his head on a cushion in earl's coronet, ermine mantle, and plate armour; his feet resting on the peacock in his pride. Her head rests on embroidered cushions, with a cap something in the shape of a mitre; and her feet on a porcupine with a wreath, argent and azure. She has a ruff and ermine mantle. The principal alteration in the male dress of this period, appears in the trunk hose, which may be observed beneath the tassets, or plate armour covering the thighs. The additional quarterings observable in the escocheons which embellish this monument, are Sidney; sable, 2 bars argent, in chief three plates, Hungerford; barry of six, argent and azure, in chief three torteaux, Grey; or, 3 chevrons gules, a label of 5 points azure, Clare; azure, a chevron or, between 3 mullets argent; or, a lion rampant, double-tailed, vert. Dudley; gules, 3 lions rampant, or; on a bend gules, three cross crosslets; per pale, gules and or, an escarbuncle; &c.

“ THE RIGHT HO’BLE AND NOBLE LO’ ROGER EARLE OF RUTLAND, LO’ ROOS OF HAMLACK, TRUSBUTT, AND BELVOIR, LIETH HERE BURIED. IN THE YEARE OF LORD GOD 1595, HE BEGAN HIS FIRST TRAVAILES INTO DIVERS PARTS BEYOND THE SEAS, AS FRANCE, ITALIE, SWISELAND, AND THE LOW CUNTRIES, WHERE HE CONTINUED THREE YEARES; AFTER HE WENT VOLUNTARIE THE ILAND VOYAGE. HE WAS COLLONEL OF THE FOOT IN THE IRISH WARRES. IN ANNO 1598. HE WAS MADE LORD LIEUTENANT OF LINCOLNSHIRE IN ANNO 1603, BEING THE FIRST YEARE OF THE RAIGNE OF KING JAMES, IN WHICH SAID YEARE HE WENT AMBASSADOR FROM HIS MAJ’TIE INTO DENMARK TO THE CHRISTENING OF THE KING’S FIRST SONNE, AND WITH THE ORDER OF THE GARTER TO THE KING THERE. HE MARRIED ELIZABETH, SOLE DAUGHTER TO SIR PHILIP SYDNEY. HE DEPARTED THIS LIFE AT CAMBRIDGE THE 26TH DAY OF JUNE, 1612, FROM WHENCE HIS CORPS WAS CONVEYED TO BELVOIR CASTLE, AND HERE INTERRED THE 22TH OF JULIE FOLLOWING. HE DIED WITHOUT YSSUE, AND LEFT TO SUCCEED HIM IN HIS EARLDOM AND HONOURS HIS HON’BLE BROTHER FRANCIS, NOW EARLE OF RUTLAND, LORD ROOS OF HAMLACK, TRUSBUTT, AND BELVOIR.”

The last and most magnificent of this series of monuments is against the south wall of the chancel nearest the east; and commemorates Francis, the sixth Earl of Rutland, his two wives, and the two children, who died by “wicked practice and sorcery.” (see pp. 61—66.) All, that a combination of various coloured marbles, painting, gilding, and sculpture can effect, is here displayed. The Earl rests between his two wives on a marble sarcophagus; his head, on which is a coronet, on embroidered pillows with tassels; and his feet against a peacock in pride: he is represented with whiskers, mustachios, and peaked beard; in ermine mantle, and with the insignia of the order of the garter; satin trunk hose, stockings, and roses in his shoes. His first wife, ap-

pearing as a young woman, has a coronet on her head; round her neck a plated falling ruff; a close bodice or stomacher, purfled sleeves, with small ruffles; and mantle with cordon and tassels. The other lady is dressed in a black robe and ruff; the hair is turned back at the forehead, under a black jewelled scull cap: a single row of rich beads round her neck; open ruff; neck and breast bare; low stomacher richly ornamented with lace; ruffles; from her left shoulder four rows of pearls encircling the arm, and one row round the waist; a demi-dragon at her feet; below which are two children kneeling, one before the other; the right of one crossed over the breast, the left holding a scull; the smaller of the two has a scull in the right hand, and a flower in the left. At the head of the principal figures is a female kneeling, with hands closed in prayer; she has on her head a ducal coronet, and is in ermine mantle: this last represents Catherine, the earl's daughter by his first wife, who afterwards became Duchess of Buckingham. Above the entablature of the lower arcade are two black horses, and a smaller arcade of similar character. Escocheons are placed on the top of each entablature, in which the principal quarterings not noticed, are those of Tufton and Knevitt.

“ THE RIGHT HON'BLE AND
 NOBLE LORD FRANCIS EARLE
 OF RUTLAND, LORD ROOS OF HAMLAK,
 TRESBUT, AND BELVOIR, OF THE MOST NOBLE
 ORDER OF THE GARTER, KNIGHT, LYETH HERE
 INTERRED. AT 18 YEARES OF AGE HE
 WENT TO TRAVAILE IN THE YEAR 1598,
 IN FRANCE, LORAYNE, AND DIVERS STATES OF ITALY.
 HE WAS HONORABLY RECEIVED BY THE PRINCES THEM-
 SELVES, AND NOBLY ENTERTAINED IN THEIR COURTS.
 IN HIS RETURNE THROUGH GERMANY HE HAD LIKE
 HONOUR DONE HIM BY FERDINAND ARCHDUKE OF AUSTRIA
 AT HIS COURT IN GRATZ; BY THE EMPEROR MATHIAS AND

HIS COURT IN VIENNA; BY COUNT SWARTZEMBOURG, LIEUTENANT OF LAVARIN IN HUNGARY; BY COUNT ROSSEMBOURG AT PRAGUE IN BOHEME; BY THE MARQUIS OF BRANDENBOURG, THE DUKES OF SAXONY, AND OTHER GERMAINE PRINCES IN THE COURT AT BERLIN. IN 1604 HE WAS MADE KNIGHT OF THE BATH, AND MARRIED THE LADY FRANCIS BEVILL, ONE OF THE DAUGHTERS AND COHEIRS OF THE HON'BLE KNIGHT SIR HENRY KNYVETT, BY WHOM HE HAD ISSUE ONE ONLY DAUGHTER, THE MOST VIRTUOUS AND THRICE NOBLE PRINCESSE KATHERINE, NOW DUTCHESS OF BUCKING'. IN 1608 HE MARRIED THE LADY CECILIA HUNGERF'RD, DAUGHTER TO THE HON'BLE KNIGHT SIR JOHN TUFTON, BY WHOM HE HAD TWO SONNES, BOTH WHICH DYED IN THEIR INFANCY BY WICKED PRACTICE AND SORCERYE. IN 1612 HE WAS MADE LORD LIEUTENANT OF LINCOLNSH'RE, AND AFTER JUSTICE IN EYRE OF ALL THE KING'S FORRESTS AND CHASES IN THE NORTH OF TRENT. IN 1616 HE WAS MADE KNIGHT OF THE MOST NOBLE ORDER OF THE "GARTER. IN THE YEAR 1616 HE WAS ONE OF THE LORDS WHO ATTENDED KING JAMES BY HIS MA'T'S SPECIALL APPOINTM'T, IN HIS JOURNEY INTO SCOTLAND. IN 1623 HE WAS BY THE SAME KING JAMES MADE ADMIRALL OF A NAVYE OF HIS MA'T'S GREAT SHIPPES AND PYNACES, TO RETURN PRINCE CHARLES, NOW OUR DREAD SOVERAIGNE LORD KING OF ENGL'D, OUT OF SPAYNE, WHICH HE HAPPILY PERFORMED."

On the floor at the base of this monument, is another inscription:—"Francis Earl of Rutland was buried Feb. 20, 1632." This, with the omission of the date of his death in the principal inscription, confirms what was said in page 66, that the monument was erected in his life-time.

The next monumental remains, which come under our notice, are of a wholly different character from any of the preceding; and distinctly mark another era in the style of such structures. They are, perhaps, among the earliest specimens of a total departure from the custom of altar-tombs,

on which were represented cumbent effigies, with heavy, elaborately decorated canopies over them of Italian architecture. Some improvement had been accomplished in the figures, by imparting to them greater ease and freedom in the attitudes and drapery. They were no longer always recumbent, and instances are extant of male figures in armour and uncovered, leaning on the right arm, and sometimes with the left knee raised, and the left arm resting upon it; but they were very seldom, as in the two instances now to be described, sculptured in a standing posture. The unfortunate Charles, to whom the arts are so much indebted, the Duke of Buckingham, and Lord Arundel, had, with zeal and unbounded expense, collected valuable specimens of ancient art; the study of which contributed greatly to the formation in this country, of a better taste in sculpture. Through the encouragement of Charles, Le Sœur, a Frenchman, and Fanelli, a Florentine, were induced to exercise their art in England; and their works gave an impulse to our native genius. The principal performance of Le Sœur, was the equestrian figure of King Charles, at Charing-Cross; and of Fanelli, the figures of Charles and his Queen, in niches in the quadrangle of St. John's College, Oxford,—the gift of Archbishop Laud, and buried for security in the civil war.

The vandalism of the puritans in indiscriminately destroying sepulchral monuments, under the vague plea that a few had a tendency to encourage superstition, rendered the application of sculpture to sepulchral monuments, a matter of infrequent occurrence. It was, at first, generally applied to domestic decoration. May it not also have been, partly, a conviction of the insecurity of monumental sculpture of a devotional character, that occasioned a complete alteration in the style of such structures. The devotional attitudes of the effigies on former monuments, and the

christian altar-like shape of the tombs on which they reposed, as well as the prayer for mercy usually inscribed, appear to have been the great stumbling blocks to the rigid religionists of the usurpation.

The change to a heathen altar, for the pedestal to a figure in Roman drapery, and in Roman heroic attitude, which exhibited only the philosophy of indifference, as the solemn memorial of death, was certainly not liable to the charge of superstition; and appears to have been quietly tolerated, if not encouraged, by these stern but ignorant and prejudiced judges. As works of art, it is true, the superiority must be assigned to the later style: and what may have been at first adopted from the mixed motive of improved taste in sculpture from the study of classical models, and a desire to perpetuate memorials unobjectionable to the iconoclasts of the seventeenth century; has been persevered in to the present day, with a successive enlargement of details, from the simple idea of Roman drapery and attitude in single figures, to groups attended by every combination of mythological and allegorical conceits; by which it has been attempted to pourtray the secular importance of the individual commemorated. Whether such aspiring memorials, in some of which the exhibition of christian feeling is studiously excluded, be suitable emblems of the christian's hope in death, I must be allowed to doubt. Surely the sacrifice is too great, when heathen impressions are substituted for christian feeling; even if monumental sculpture could attain to a Phidias-like perfection by the sacrifice. There is to me, something deeply touching in the simple prayer inscribed on ancient tombs, and the devotional attitude in which the figures are represented; a prayer and an attitude by which the tombs of kings, as well as of subjects, are characterised; implying a humble acknowledgment of universal dependence on

divine mercy. And if it be true, that these records manifest an excess of christian feeling,—and superstition literally means no more,—surely it is preferable to the entire absence of such feeling, or heathenism.

These remarks may appear to be somewhat of a digressive character, but they are not inconsistent with the general design of this work ; which it will be remembered comprehends something more than a mere detail of dates and facts. The author intended on every suitable occasion, to shew the spirit of the times successively noticed, by means of the historical illustrations submitted to the view : and thus avails himself as well of sepulchral monuments, of castellated architecture, and ornamental grounds, as of the more striking events of history.

We now proceed to notice the monuments, which incidently gave occasion to these remarks. And it must be observed, that they are more than usually favourable specimens of the style animadverted upon.

The first in commemoration of the seventh Earl, against the south wall, consists of a Roman altar, or pedestal, in the front of which is a slab for the inscription ; and upon which stands a colossal figure of statuary marble in Roman costume. There is considerable expression in the head ; with great ease and freedom in the attitude, and in the folds of the drapery. Above the head are the arms of the family, and the coronet.

“ Here lyeth the body of GEORGE Maners,
7th earle of Rutland of that name,
Lord Roos of Hamlake, Trusbut, and Belvoir,
which George succeeded
his brother Francis in that earledome,
and married Frances the daughter
of sir Edward Carey, of Aldenham,
in com. Hertford, knight, sister to Henry
viscount Falkland.

He departed this life at his house in the Savoy in the suburbs of London, xxix Martii, anno 1641 (17 Car. 1.), without issue, and was buried in this place with his ancestors."

Another monument of similar character against the north wall, is a memorial of the eighth Earl, and his Countess. Both are represented in a standing posture, with Roman drapery. She has her right hand on her breast, bearing her robes in the left; her hair decorated with jewels: a large urn stands between them. The altar on which they stand has something of an anomalous character, shewing a divided pediment on which is a scull. Over the heads of the figures, two cherubs, one with a trumpet, support a coronet over the arms,—Rutland impaling Montagu.

There are the usual achievements suspended on the walls and from the roof of the chancel; banners, pieces of armour, escocheons &c. The door of entrance into the vault is of cedar and of Gothic character. There are still several coffins in the vault, containing the remains of members of this noble family. Those of the four Dukes, of the great Marquis of Granby, of the Dowager Duchess, and the late Duchess, were removed, after the building and consecration, to the Mausoleum. The coffins which remain have brass plates commemorative of

"The Lady Rachel Manners, second daughter of the most noble John, Duke of Rutland, deceased. Died, March 6, 1720, aged 19 years."

"The right honourable the Lord Thomas Manners, third son of the most noble John, Duke of Rutland. Died June 11, 1723, aged 20 years."

"The right honourable the Lord Sherard Manners, first son of John, second Duke of Rutland, by his second wife, Lucy, daughter of Bennet, Lord Sherard, of Stapleford, in

the county of Leicester, Baron of Leitrim, in Ireland. Died Jan. 13, 174 $\frac{1}{2}$, aged 28 years."

"The right honourable Lord Henry Manners, fifth son of John, second Duke of Rutland, by Lucy, Duchess of Rutland, his second wife. Died, Nov. 3, 1745, aged 26 years."—Rutland arms and supporters with an annulet for a distinction; helmet, chapeau, and peacock.

"Elizabeth Manners died Jan. 17, 1761, aged 12 years."

"The right honourable Lord Charles Manners died Dec. 7, 1761, in the 43d year of his age."

The right honourable Lord William Manners, brother to his grace, the Duke of Rutland, died May 23, 1772, *ætatis suæ*, 75."—Rutland arms with a crescent for a distinction.

"John Manners, Esq, eldest son of the right honourable Lord William Manners, second son of the Duke of Rutland. Born 27 Sept. 1730; died 23 Sept. 1792, aged 62."—Rutland arms impaling quarterly, 1 and 4 argent, a fret sable, Vernon; 2 and 3 azure, an imperial crown, or, between three mullets argent, within a tressure flory and counterflory or; Tollemache. Chapeau and crest.

The following, extracted by Nichols from the Bottesford register, may be found useful as a necrological summary.

Thomas Manners, first Earl of Rutland, buried at Bottesford, in 1543.

Henry, second Earl, in 1563.

Edward, third Earl, May 20, 1587.

John, fourth Earl, April 2, 1588.

Lady Mary Manners, daughter of John, the fourth Earl, April 18, 1588.

The honourable lady Elizabeth, Countess of Rutland, March 24, 1594.

"The right honourable Roger Manners, Earl of Rutland, departed this life at Cambridge, the 26th day of June, 1612, whose body was buried at Bottesford, the 20th day of this month, (July) and his funeral solemnized the 22nd day." The reader will observe, that two days elapsed between the interment of the body,

and the performance of the funeral rites. The cause of the delay, I am unable to discover.

Sir Oliver Manners, buried Aug. 23, 1613.

Henry, Lord Ros, buried Sept. 26, 1613.

Francis, sixth Earl of Rutland, Feb. 20, 1632.

George, seventh Earl, April 26, 1641.

The honourable Henry Manners, Oct. 31, 1661.

Lady Mary, daughter of John, eighth Earl, April 7, 1669.

Lady Frances, Countess of Rutland, June 16, 1671.

Lady Diana Roos, wife of John, Lord Roos, daughter of the Earl of Ailesbury, July 24, 1674.

John, eighth Earl, Oct. 24, 1679.

June 30, 1705, died unmarried, the Lord Thomas Baptist Manners, second son of the most noble John, Duke of Rutland, and the lady Catharine, his third wife, daughter of Baptist Viscount Camden, at Belvoir Castle, and was buried here the 2nd day of July following.

Honourable Roger Manners, son of John, Marquis of Granby, Dec. 1, 1709.

John, first Duke, Feb. 23, 1710.

Oct. 30, 1711, died the lady Catharine, wife of the most noble John, the second Duke of Rutland, at Southampton-house in London, and was interred here Nov. 10, then next ensuing.

Feb. 22, 1720-21, died the most noble John, the second Duke of Rutland, at Southampton-house, London, in the 45th year of his age, and was buried here, March 9, then next ensuing.

June 11, 1723, died the Lord Thomas Manners, third son of the most noble John the second Duke of Rutland, by his virtuous consort the Lady Catharine Russel, and was interred here the 22nd of the same month.

The said 22nd day of June, 1723, the body of the Lady Rachel Manners, second daughter of the said Duke by the aforesaid Lady Catharine, at first deposited March 10, 1720, in the vault of St. James' Church, Westminster, was laid in the new vault here.

Jan. 24, 1729-30, the Lady Carolina, eldest daughter of the most noble John, third Duke of Rutland, by his accomplished consort the Lady Bridget Sutton, died in London, and was interred here, Feb. 1, then next ensuing.

Lord William Manners, youngest son of John, third Duke, March 18, 1730.

Catharine, Duchess Dowager of John, first Duke, Feb. 1, 1732.

Lady Frances Manners, youngest daughter of John, third Duke, Feb. 14, 1739.

Lady Leonora Manners, daughter of John, third Duke, June 17, 1740.

Lord Sherard Manners, first son of John, second Duke, by his second Duchess, Jan. 23, 1741.

Lord Henry Manners, fifth son of John, second Duke, by his second Duchess, Nov. 13, 1745.

The most noble Lucy, Duchess of Rutland, second wife of the second Duke, Nov. 7, 1751.

Lady Catharine Manners, daughter of John, Marquis of Granby, March 22, 1756.

The honourable Frances, Wife of John, Marquis of Granby, Feb. 5, 1760.

Lady Charlotte Caroline, daughter of John, Marquis of Granby, Feb. 5, 1760.

John Lord Roos, eldest son of John Marquis of Granby, June 10, 1760.

Lord Charles Manners, son of John, second Duke of Rutland, Dec. 15, 1761.

The most noble John, Marquis of Granby, eldest son of John, third Duke of Rutland, Oct. 29, 1770.

Lord William Manners, second son of John, second Duke of Rutland, June 10, 1772.

The most noble John, third Duke of Rutland, June 12, 1779, in his 83d year.

The most noble Charles, fourth Duke, (lord lieutenant of Ireland,) Nov. 25, 1787, in his 34th year.

John Manners, Esq. &c., born Sept. 27, 1730; died Sept. 23, 1792, aged 62.

A few particulars of some of the RECTORS OF BOTTESFORD, such of them, at least, as were of the Belvoir family, or were distinguished by their acquirements, or piety, may be acceptable to my readers.

The first on record is *Ralph* who was presented by William de Albini III., and is mentioned in the Matriculus of Hugh de

Welles, Bishop of Lincoln, as having been instituted in 1220; a vicar being instituted at the same time.

Nicholas de Albini, a son of the above mentioned patron, (see p. 11) died rector, April 26, 1222.

Ralph de Albiniaco, March 2, 1223, by consent of the same patron, in 1224, appointed Henry de Bokeby, chaplain, to be his vicar. It appears that this Ralph had only attained an inferior order in the ministry,—that of acolyte,—when he was instituted rector, and was, therefore, incapable of administering the sacred offices: and had permission from the patron, with the consent of the bishop, to appoint a person in full orders for this purpose. He himself was enjoined by the bishop to frequent the schools, and qualify himself in point of learning, for admission to the higher orders of the ministry. It was no uncommon thing for minors, and persons of inferior orders, to be presented to a rectory, with the permission to appoint a vicar, who was paid by the *proventus alteragii*.

Nicholas de Belvoir, in 1233, and *Peter de Ros*, subdeacon, in 1273, are mentioned next, as rectors of Bottesford. This latter person resigned Bottesford, when he was collated to the precentorship of York, July 7, 1289, and died in 1312. His successor, *William de Filungela*, was also a subdeacon only, at his institution.

John de Codyngton, rector in 1349, endowed, in conjunction with John Bauland, chaplain, a chantry, with a house and land in Bottesford, for the maintenance of a priest, who should daily perform divine service at the altar of St. Peter, in the parish, for the welfare of the founders, Walter Payn, their parents, and friends, while they lived, and for their souls after death, as well as for the souls of all the faithful departed. The date of the licence of endowment, which is preserved among the archives in Belvoir Castle, is Jan. 12, 1359-60. The nomination of a chaplain was assigned to Walter Payne and his heirs.

Henry de Codyngton, instituted in 1361, obtained licence from Edward III., June 26, 1373, to settle a house and land on the chantry priest of St. Mary and St. John the Evangelist, a chantry which had been founded in 1330, by William de Ros II. This chantry was returned in the reign of Henry VIII., as worth in net value, £4. 18s. 3d.; that of St. Peter, £5. 0s. 7d. Henry de Codyngton died Sept. 4, 1404, and was buried in the chancel at Bottesford, where a sepulchral brass still remains in excel-

lent preservation, with the following inscription round the edge.

“(Henricus) De Codynngtoun,
quondam rector istius ecclesie, et prebendarius altius pre-
bendar’ De Ortoun et Crophill in
ecclesia collegiata beate Marie de Suthwell,
qui obiit octavo die Septembris, anno (M^o) CCCC quarto.
cujus anime ppicietur Deus. amen.”

He is insculptured standing under a triple canopy, with hands closed devotionally, bareheaded, vested in the usual canonical habits of a member of a collegiate foundation, viz. the alb, surplice, amice, and cope; the facing of the latter is very richly ornamented with embroidery, representing a series of niches filled with saints;—Saints Peter, Paul, John the Baptist, and John the Evangelist, Catharine, George, James of Compostella, and a bishop. His hands are closed on a jewelled lozenge pending from the neck, on which is a representation of God the Father, and a crucifix. In a compartment of the centre canopy appears the Virgin and Child. On each side of his head is a shield, on which is a cross engrailed, between 12 cross crosetts fitchee. At the four corners of the brass are winged animals, a bird, and an angel.

John Freeman was rector of Bottesford, in 1420. A slab of blue marble still remains, with a portion of the sculptured effigies of this person represented in ecclesiastical vestments; the facing of the cope is decorated with embroidery of a kind of arabesque work, alternating with circles in which are the initials of his name *F* & *J*; and on his breast *Ihu*. The inscription remains perfect:

“*Joh'n Freeman g'tus facit hac fossa tumulatus;*
Rector huj' fundi, qui spreb' gaudia mundi.
Esto sibi, Xpe, judex pius et miserere;
Mat'nis precibus ip'm sine fine tuere;
Ang'licis q; choris instet de' omnibus horis,
Non int' repbos maneat qui pavit egenos.”

—— *Hutton*, who died “parson of Bottesford” in 1558,

left to the church, four score sheep, to be yearly let to four honest poor men, by the parson or his curate: they and the churchwardens being required to pay yearly for the same, 20 shillings, &c. (For a fuller account of this charity, see Nichols v. 2, p. 90.)

Robert Cressey, presented in 1560, is returned in the "Certificatorium Archidiaconatus Leic." 1562, as,—“presbyter, non conjugatus; doctus; non residet; non hospitalis; deget apud Wilsford; non licentiatu, nec prædicat; duo beneficia habet.”

Samuel Fleming, rector from 1581 to 1620, was a considerable benefactor to the parish. He founded a hospital in the middle of the town, not far from the cross, called the *Women's hospital*, for four poor widows not paupers. Being once in danger of drowning, in going to, or returning from the visitation at Leicester, he erected a stone bridge across the river, and left land in Frisby to maintain it. He was successively, fellow of King's College, Cambridge, rector of Cottenham and Bottesford, chaplain to the Earl of Rutland, and through his interest was made a prebendary of Southwell. He is said to have been an able scholar and divine. His younger brother, Abraham Fleming, rector of St. Pancras, died at Bottesford, while on a visit to his relative, and was buried in the chancel, just below the steps leading to the communion table, where an expressive epitaph still remains. He appears to have been a good scholar, somewhat credulous, and addicted to scribbling upon all subjects.

“Epitaphium Abrahami Flemingi,
Rectoris Sci Pancratii, a se confectum; qui
obiit Bottefordia 18° die Septembris, an°
Dni 1607, ætatis vero suæ circiter 56.

Corpori, spiritu soluto
Quid aptius opaca fossa?
Numinis supremi statuto
Nervuli roduntur & ossa.
Fabrica terrena putrescit,
Anima divina virescit.
Tu vita, uniens, O Deus,
Æterna tu mihi meus.”

The succession of incumbents was very rapid during the ascendancy of the parliamentary party; there being no less than

five from 1647 to 1657. The incumbent at the time of the survey of churches and incumbents by a parliamentary committee, 1650-1, seems to have been more fortunate than most of his brethren : escaping with merely the stigma of being, " a pluralitan." In the large majority of instances, we find,—“ weak and negligent ;” — “ no preacher ;” — “ negligent and scandalous ;” — “ negligent and suspected of popery ;” — “ corrupt in doctrine ;” — “ weak, negligent and worldly ;” — “ a bare reader and no minister ;” — “ weak, pluralitan, non-resident, altogether negligent and scandalous ;” were the heavy imputations lavishly bestowed upon the clergy of the day. When we consider the meaning attached to such phrases by the judges themselves, who were generally the lowest and most profligate characters of every parish, encouraged by the visitors to petition against their clergy; and the real character of most of those thus stigmatised; no very heavy burthen will rest upon their memory. The celebrated Pocke, indefatigable when a parish priest, and the most learned oriental scholar of that, or any other age; nearly the whole of whose life was devoted to biblical learning; would have been deprived of his living on the ground of “ ignorance and insufficiency,” by Cromwell’s committee; had not the disgrace of such a proceeding been warmly represented by persons of influence with the prevailing party. Upwards of eight thousand, however, of the clergy, were turned out of their livings, on one or other of the charges mentioned above; and compelled with their families, to endure every kind of privation, often to the very verge of starvation. A “ scandalous minister ” meant in the phraseology of the times, chiefly one, who bowed at the name of Jesus; and obliged the communicants to come up to the rails, which enclosed the communion table. An “ ignorant and insufficient ” minister might imply, as we have seen, one mighty in the Scriptures, like Pocke.

Nicholas Estwick, who died during the first year of his incumbency, (1656) is mentioned in Fuller’s *Worthies of Leicestershire*, as a “ pious and judicious divine; always cheerful without the least levity; and grave without any moroseness.” He distinguished himself in a controversy with Biddle, the father of the English Socinians.

Thomas White, rector of Bottesford, from 1679 to 1685, was successively appointed chaplain to the princess Anne of Denmark, vicar of Newark, and in 1683, archdeacon of Notting-

ham. He resigned Bottesford on becoming bishop of Peterborough. He left a considerable sum of money to the poor of the latter place; and was a great benefactor to Newark, to the corporation of which he bequeathed his library. He was buried without any memorial, in St. Gregory's church, which stood on the site of the present clock-tower of St. Paul's cathedral, London.

Bernard Wilson was presented to the rectory of Bottesford in 1735, but never took possession of it. He had been previously appointed to prebends in Lincoln, Lichfield, and Worcester; was vicar of Newark, master of the hospital there, and alderman. He was involved in a lawsuit, in consequence of the nonperformance of a marriage contract; and was in frequent disputes with the town's-people. He died April 30, 1772, and was buried at Newark.

John Ewer, instituted in 1735, was fellow of King's College, Cambridge; tutor to the great Marquis of Granby, with whom he travelled. He resigned the rectory of Bottesford in 1752; became bishop of Llandaff, 1761; and of Bangor, 1768. He died 28 Oct. 1774.

John Thoroton, rector from 1782 to 1820, was knighted by George IV, when Prince Regent. One half of the present Castle, and certainly the most beautiful portion in an architectural point of view, was erected, chiefly from his designs, and under his superintendence.

A tablet to his memory is erected against the north wall of the chancel, with the following inscription.

"In memory of the Rev. Sir John Thoroton Knt. M. A. rector of Bottesford, and during twenty three years, the domestic chaplain, the valued friend, and the faithful companion of the Duke and Duchess of Rutland.

"No man was ever more eminently gifted with the mild virtues, which adorn human nature: and no man more entirely possessed the attributes of an attached friend, a good subject, and a sincere christian. Possessed of great natural taste he devoted his leisure to the cultivation of it. Of his architectural talent, the new buildings erected at Belvoir Castle, will be a lasting monument: for he participated in every plan connected with them, from their commencement in the year MDCCCI: and during the latter years of his life, he had the chief direction both in the design and execution of them.

"He died at Belvoir Castle, on the XVIII December, MDCCC-

XX, in the LXII year of his age, and is buried in the chancel of this church.

“Many will say of him, but none more sincerely than his sorrowing friend, the Duke of Rutland,

Multis ille bonis flebilis occidit ;
Nulli flebilior, quam mihi.”

The Rev. Charles Roos Thoroton is the present rector of Bottesford ; and domestic chaplain to the Duke of Rutland ; to whose courtesy the author is indebted for information, on the designs and progress of the erection of the Castle and Mausoleum.

The limits of the present work preclude a more extended notice of Bottesford, than is now given. If the reader wish for further information on the subject, a full account of the benefactions, extent, population, &c., will be found in the second volume of the *History of Leicestershire*.

THE FLORA

OF THE

VALE OF BELVOIR.

AMENTACEÆ.

Alnus glutinosa, common alder ; cl. 21, ord. 3. March.

Betula alba, birch tree ; cl. 21, ord. 6. Not very common.
April, May.

Fagus castanea, sweet chesnut ; cl. 21, ord. 6. In Croxton
Park. May.

Carpinus betulus, common hornbeam ; cl. 21, ord. 6. In
hedges ; but handsomer when standing by itself, and allowed to
take its natural form. May.

Salix pentandra, sweet bay-leaved willow ; cl. 22, ord. 1.
At Eastwell, along the brook, but probably planted there. June,
July.

APOCINEÆ.

Vinca minor, lesser periwinkle ; cl. 5, ord. 1. At Easton.
May.

—— *major*, greater periwinkle ; cl. 5, ord. 1. At Wools-
thorpe, on several walls in the street. May.

AROIDEÆ.

Acorus calamus, common sweet flag ; cl. 6, ord. 1. Not a
native of the Vale, but planted in the Devon, at Muston ; where,
as it increases, it will be esteemed indigenous. June.

ASPARAGI.

Tamus communis, common black bryony; cl. 22, ord. 5. In tall hedges, shady thickets, groves, and woods; common. June.

BORAGINÆ.

Lithospermum officinale, common groundsell; cl. 5, ord. 1. At Muston, in the road from the church towards Grantham. May.

Symphytum officinale, common comfrey; cl. 5, ord. 4. Muston, by the Devon. The roots are glutinous and mucilaginous; and a decoction of them is used by dyers to extract the colouring matter of gum lac. May, June.

CACTI.

Ribes rubrum, common currant; cl. 5, ord. 1. Among the plantations about Belvoir: the fruit about half the common size, pleasant, but very acid. May.

CAMPANULACEÆ.

Campanula glomerata, clustered bell-flower; cl. 5, ord. 1. About Stathern hill-side; more plentiful at Harston and Woolsthorpe. July, August.

———— *hybrida*, corn bell-flower; cl. 5, ord. 1. Sparingly at Woolsthorpe. August.

CAPRIFOLIA.

Viburnum cantanea, mealy guelder rose; cl. 5, ord. 3. Stathern. May.

———— *opulus*, common guelder rose; cl. 5, ord. 3. Barkston wood. June.

Sambucus ebulus, dwarf elder; cl. 5, ord. 3. Belvoir Castle stables. July.

Viscum Album, white mistletoe; cl. 22, ord. 3. On apple-trees, but not very common. May.

CARYOPHYLLÆ.

Linum usitatissimum, common flax; cl. 5, ord. 5. Among corn, at Muston, Woolsthorpe, Eastwell, &c. July.

———— *catharticum*, purging flax; cl. 5, ord. 5. In meadows &c. This plant is bitter, and powerfully, but as it seems, not dangerously, cathartic. June—August.

Saponaria officinalis, common soap wort; cl. 10, ord. 2. In the hedges of Harby, about the town. The whole plant is bitter.

Bruised and agitated with water, it raises a lather like soap, which washes greasy spots out of clothes. A decoction from the leaves and roots is a powerful medicine used either internally or externally. July—Sept.

Silene nutans, Nottingham catch-fly; cl. 10, ord. 3. In and about Nottingham, especially about the castle, this plant is found in great abundance. It is now at Stathern from seed scattered there. June, July.

Stellaria graminea, lesser stitchwort; cl. 10, ord. 3. Three varieties in the hedges or pastures. May.

Arenaria trinervis, plantain-leaved chickweed; cl. 10, ord. 3. On the hills among the plantations around Belvoir Castle. May, June.

A. rubra, and a variety; purple sandwort; cl. 10, ord. 3. In ploughed fields. July, August.

Cerastium semidecandrum, little mouse-ear chickweed; cl. 10, ord. 4. In old walls and dry places about Stathern. March, April.

C. arvense, field chickweed; cl. 10, ord. 4. At Woolsthorpe, May—August.

C. aquaticum, water mouse-ear chickweed; cl. 10, ord. 4. By the Devon, and in hedges about Muston. July.

Spergula arvensis et pentandra, corn spurrey; cl. 10, ord. 4. Both in the lighter grounds in the Vale. Sir James Smith had not seen a native specimen of the latter, which he considers but a slight variety of the former, the difference being chiefly in the seeds. June, July.

Moenchia erecta, upright moenchia; cl. 5, ord. 3. Upon the declivity of Belvoir hill, about the warren. An elegant little plant misplaced in Sagina. May.

CICHOACEÆ.

Tragopogon pratensis, yellow goat's-beard; cl. 19, ord. 1. In pastures. June.

Lactuca virosa, strong-scented lettuce; cl. 19, ord. 1. Barkston wood. August, Sept.

Picris echioides, bristly ox-tongue; cl. 19, ord. 1. Bottesford, Muston. June, July.

CINEROCEPHALÆ.

Serratula tinctoria, common saw-wort; cl. 19, ord. 1. Stathern and Harby pastures. This plant gives a yellow colour to

wool, for which purpose Linnæus says, it is much used in Sweden. July, August.

Cnicus heterophyllus, melancholy plume-thistle; cl. 19, ord. 1. At Knipton, in the bogs. July, August.

C. eriophorus, woolly-headed plume-thistle. About Belvoir, and all the way to Stathern, &c. August.

C. acaulis, dwarf plume-thistle; at Croxton, in the way to Skillington. July, August.

Carlina vulgaris, common Carline-thistle; cl. 19, ord. 1. About Belvoir hill, and the pastures below. This genus was named after the Emperor Charlemagne, because according to report, one of its species, *C. acaulis*, was pointed out to him by an angel, to cure his army of the plague. Its root is pungent, bitter, and tonic. June.

CISTI.

Cistus helianthemum, common dwarf cistus; cl. 13, ord. 1. On the banks about Croxton. July, August.

CORYMBIFERÆ.

Bidens tripartita, three-lobed bur-marigold; cl. 19, ord. 1. In the road from Belvoir Castle to Croxton. At Muston. August, Sept.

Tanacetum vulgare, common tansy; cl. 19, ord. 2. Hills above Barkston, Harby &c. July, August.

Gnaphalium dioicum, mountain cud-weed; cl. 19, ord. 2. In the road from Croxton to Skillington, with a beautiful pale red flower. June, July.

G. rectum, upright cud-weed. In a hedge near Waltham, one mile from the town, on the left hand going to Grantham. August.

G. uliginosum, marsh cud-weed. Common in all the Vale. August.

Erigeron acris, blue flea-bane; cl. 19, ord. 2. Sparingly beyond Langar, in the road to Nottingham. There is some degree of acrimony in the whole plant, on which account, Haller says it is given in Germany for disorders in the chest, as promoting expectoration. July, August; sometimes early in the spring.

Tussilago petasites, butter bur; cl. 19, ord. 2. Common every where. Its reputed virtues, sudorific and antipestilential; externally applied it is recommended for malignant sores, and ulcers. April.

T. hybrida, a casual variety of the former, in which the fertile, or seed-bearing organs predominate. It is very scarce in other

parts of the kingdom, but grows with the first along the banks of the Devon; and most plentifully at Knipton, and Muston.

Asted tripolium, sea-star-wort; cl. 19, ord. 2. Brought from the coast of Suffolk, and planted in the Vale of Belvoir, where though the soil is very different, it flourishes much and flowers about November. In its native soil, (muddy sea-coast, and in salt marshes) from Aug. to Sept.

Inula Helenium, Elecampane; cl. 19, ord. 2. By the side of the Devon. This plant is generally kept in rustic gardens, on account of many traditional virtues. July, August.

I. pulicaria, lesser Elecampane. Scattered about Muston, from seed brought from Gillingham, near Beccles, in Suffolk. Sept.

Achillea ptarmica, sneeze-wort yarrow; cl. 19, ord. 2. In and about Goadby and Eastwell. The whole plant has a pungent flavour, provoking a flow of saliva. The sneezing caused by the dry and powdered leaves is rather owing to their little sharp, marginal prickles. July, August.

CRUCIFERÆ.

Lepidium latifolium, broad-leaved pepper-wort; cl. 15, ord. 1. At Muston, brought from Aldborough, in Suffolk. A common Greek plant, *Lepidion* of Dioscorides, who attributes an acrid, ulcerating quality to its leaves, and it still bears the name of *Lepidi*, in Attica. July.

Thlaspi arvense, penny-cress; cl. 15, ord. 1. At Stathern; seeds from Skillington. Seeds acrid, with a strong garlic flavour, which occasioned them to be used formerly as an ingredient in the Mithridate confection, an elaborate hodge-podge, now laid aside. The name of penny-cress alludes to the form and size of the seed-vessels, resembling a silver penny. June, July.

Senebiera coronopus, common wart-cress; cl. 15, ord. 1. In pathways and yards. The whole is nauseously acrid and fetid. June—Sept.

Barbarea vulgaris, bitter winter-cress; cl. 15, ord. 2. Muston. The whole plant is nauseously bitter, and in some degree mucilaginous. May—August.

Arabis thaliana, common wall-cress; cl. 15, ord. 2. Sandy banks. The whole plant has a warm pungent flavour, like the rest of its class. April.

Nasturtium amphibium, amphibious yellow cress; cl. 15, ord. 1. June—August.

N. officinale, common water-cress. June, July.

N. terrestre, annual yellow cress. June—Sept.

The above found chiefly at Langar.

Sinapis nigra, alba, et arvensis, black, or common white, and wild mustard, or charlock; cl. 15, ord. 2. All these in the corn-fields of the Vale. May—July.

CUCURBITACEÆ.

Brionia dioica, red berried bryony; cl. 21, ord. 4. In hedges, not frequent. Root of a very acrid, and purgative quality. May—Sept.

CYPEROIDEÆ.

Carex dioica, creeping separate-headed carex; cl. 21, ord. 2. May, June.

C. pulicaria, flea carex. Both in Knipton by the Devon. June.

C. paniculata, great panicked carex. In boggy places by the Devon. June.

C. flava, yellow carex. Woolsthorpe. May, June.

C. pilulifera, round-headed carex. Woolsthorpe. April, May.

C. sylvatica, pendulous wood carex. In Stathern wood. Used by the Laplanders, when cured and dressed, as a protection from severe cold. May, June.

C. acuta, slender-spiked carex. May.

C. tenella, slender headed carex, and about twelve more species are found in the Vale, principally about the Devon, at Knipton.

DIPSACEÆ.

Valeriana officinalis, great wild valerian; cl. 3, ord. 1. Under the hill at Goadby, Piper's hole, Devon side. A variety of this plant is in much repute, as an anti-spasmodic. June.

FILICES.

Scolopendrium vulgare, common hart's-tongue; cl. 24, ord. 1. When bruised the whole plant has a nauseous scent; to the taste it is mucilagenous and acrid; formerly used in medicine. July.

Asplenium trichomanes, common maidenhair spleenwort. Upon Stathern and other churches. May.—Dec.

A. ruta-muraria, wall-rue spleenwort. Muston church; &c. June—Oct.

Aspidium thelypteris, marsh shield-fern. About Croxton Park. July.

A. filix mas et filix fœmina, male and female shield-ferns. In Belvoir plantations. The root of the former is a famous Swiss remedy for intestinal worms, chiefly the tape worm, which in that country is a different species from ours. The peculiar nauseous flavour of the root may be detected in the quack medicine which has been sold for the above purpose. There are many drugs more safe, and better known in their operation. June, July.

A. aculeatum, common prickly shield-fern. About Granby. July.

FUNGI.

Podisoma juniperi sabinae, savine podisoma, on living branches of savine. This fungus can scarcely be called indigenous to this country, being found only on the savine, which is a foreign shrub. It grows upon that in the greatest abundance, and appears principally in July and August.

Tremella albida, dirty-white tremella. On fallen trees, branches, &c.; in the wood by the Devon's side; at Woolsthorpe. Winter and spring.

Exidia auricula Jude, Jews ears. On elder, in the warren, between Belvoir and Stathern. Early autumn and winter.

Polyporus igniarius, hard amadou polyporus. On willow, cherry, and plum trees, very common.

P. perennis, perennial cinnamon polyporus. On the ground in woods. Autumn and winter.

P. squamosus, large scaly polyporus. Decayed trunks of trees, stumps, &c., especially upon ash. Summer and early autumn. very common.

P. versicolor, party coloured polyporus. Extremely common on trunks of trees, posts, sticks, &c.

P. giganteus, giant polyporus. On stumps of felled trees, hedge-banks, &c.; rare. Oct.—Jan.

P. varius, variable polyporus. Trunks of trees and branches lying on the ground. Common all the year.

P. cæsins, blue-stained polyporus. On trunks of fir-trees in Stathern wood.

Fistulina hepatica, juicy fistulina. On oak, ash, walnut, beech, and chesnut. Aug.—Oct.

Boletus strobilaceus, fir-cone boletus. August.

B. luteus, dingy yellow boletus. Fir plantations; extremely common.

Phallus impudicus, common stink-horn. In many of the plan-

tations about Belvoir, and at Denton. Summer and autumn.

Hydnum auriscalpum, hairy-stalked hydnum. On cones of the Scotch fir, near the Castle, all the year.

Leotia lubrica, slimy leotia. Several grow together among the rotten leaves and the perishing plants in Sept. and Oct.

Nidularia campanulata, bell-shaped, bird's-nest peziza. On the ploughed land at Harby.

Sphæria punctata, dotted, cup-shaped sphæria. On horse-dung.

S. concentrica, zoned sphæria. On trunks of dead or decaying trees, especially on ash. Common in spring or early summer.

S. de-usta, scorched sphæria. These two last, in Stathern wood.

S. fragiformis, strawberry sphæria. On the decayed sticks of yews. (Crabbe.) On beech bark, seldom on that of other trees. (Hooker.)

S. mammæformis, nipple-shaped sphæria. On willows at Stathern.

Peziza scutellata, shield-like peziza. On rotten wood in moist places. Eastwell.

P. gracilis, slender peziza. This species is not described by Hooker. The stalk is an inch high, and very slender; the cup about the size of half a pea hollowed; the colour brown, and the surface smooth, both within and without. It grows in the plantation on the right hand, in going from Belvoir Castle to Blackberry hill. Sept.

Clavaria coralloides, coral clavaria.

C. pratensis, small coral clavaria. The first is common in woods about Belvoir; and the second, which is easily distinguished by its tufted fastigiate growth, in the pastures. Oct. Nov.

Lycoperdon giganteum, giant puff-ball. In meadows, not very common, attaining a large size, often many feet in circumference, and filled with a loathsome pulpy mass.

L. Gemmatum, studded puff-ball. In pastures; common.

Reticularia maxima, large reticularia. Woods at Belvoir.

Lycogala epidendrum, scarlet lycogola. On rotten stumps, pales, &c. Spring—autumn.

GENTIANÆ.

Menyanthes trifoliata, common buckbean; cl. 5, ord. 1. Of doubtful natural order, but akin to gentianæ. Between Stathern town and the wood; Knipton. June, July

Gentiana amarella, autumnal gentian ; cl. 5, ord. 2. In the pastures between Stathern and Plungar. August, Sept.

GERANIA.

Oxalis acetosella, (akin to gerania) wood sorrel ; cl. 10, ord. 4. Croxton Park. This herb is powerfully and most agreeably acid, making a refreshing and wholesome conserve with fine sugar ; its flavour resembling green tea. Few of our wild flowers are more elegant. April, May.

Erodium cicutarium, hemlock stork's-bill ; cl. 16, ord. 1. June—September.

E. moschatum, musky stork's-bill. June, July. The two last species are scarce in the Vale.

Geranium pratense, blue meadow crane's-bill. June, July.

G. molle, common dove's-foot crane's-bill ; two varieties. April—August.

G. lucidum, shining crane's bill. This was brought from Matlock, and is scattered about Stathern. May—August.

G. dissectum, jagged-leaved crane's-bill. May, June.

G. robertianum, stinking crane's bill, and a variety, *G. lucidum saxatile*, brought from Orford beach, in Suffolk.

GRAMINEÆ.

Nardus stricta, common mat-grass ; cl. 3, ord. 1. In Knipton pastures, and about Belvoir. July.

HEPATICÆ.

Jungermannia furcata, forked jungermannia ; cl. 24, ord. 3. In the plantations next the warren, at Belvoir.

Marchantia polymorpha, polymorphous marchantia. Formerly in an old limekiln below Belvoir Castle. July.

HYDROCHARIDES.

Nuphar lutea, common yellow water-lily ; cl. 13, ord. 1. In the Devon about Staunton. July.

HYPERICA.

Hypericum humifusum, trailing St. John's-wort ; cl. 18, ord. 1. Very sparingly about Woolsthorpe, by the river. July.

H. perforatum, common perforated St. John's-wort. This plant bleeds at the slightest touch, and was formerly supposed to have a vulnerary quality. It imparts a blood red colour to every

composition, whether of a spirituous or oily nature into which it enters. The essential oil, the seat of this colour, is aromatic, and possibly tonic or stimulating, without much acrimony. July August.

H. hirsutum, hairy St. John's-wort. June, July.

H. quadrangulum, square St. John's-wort. The whole plant when bruised has a light aromatic, lemon-like odour. July, August. The three last upon the hill above Harby, Stathern, &c.

IRIDES.

Iris fetidissima, stinking Iris. Stathern. May.

JUNCI,

Juncus bulbosus, bulbous rush; cl. 6, ord. 1. Muston, Bottesford.

LABIATÆ.

Nepeta caturia, common cat-mint; cl. 14, ord. 1. About Muston, in the way to Bennington Grange. July.

Mentha hirsuta, hairy mint. There are several varieties of this species in watery places. Some specimens gathered in 1743, retained in 1820, the fine odour of frankincense-thyme. Aug., Sept.

M. rubra, tall red mint. Stathern, &c. Sept.

M. arvensis, corn mint. In sandy corn fields frequent, especially where water has stagnated. This herb has a strong unpleasant odour, like cheese covered with blue mould. Haller calls it detestable. June—Sept.

M. pulegium, penny royal; scarce. It is a popular remedy for many obstructions, as well as for debility of the internal organs, being powerfully stimulant and tonic. Sept.

Betonica officinalis, wood betony. Belvoir and Woolsthorpe. Betony is generally made an ingredient in herb snuffs. The root is said to be emetic and purgative. July, August.

Ballota alba, a variety of *B. nigra*, stinking horehound. Stathern, and sparingly in Woolsthorpe. July, August.

Leonurus cardiaca, common mother-wort. Not a native of the Vale, but now about Stathern, from seed brought from Cove, near Beccles, in Suffolk. Its specific name is derived from the reputed tonic powers of this herb, when used in palpitations of the heart, or in that disease of the stomach called heartburn. July, August.

Clinopodium vulgare, common wild basil. On the hill above Barkston wood. August.

Prunella vulgaris, common self-heal. Hill above Harby. This herb is, in Germany, reckoned salutary for ulcerations of the throat and mouth, called in the language of that country, die Breune, whence, says Ray, came the name of Brunella; softened by Linnaeus into Prunella. July, August.

LEGUMINOSÆ.

Spartium scoparium, common broom; cl. 17, ord. 3. About Claxton, but very scarce. A decoction of the young tops of this shrub, powerfully purgative and diuretic, is a rustic remedy for dropsies, which regular practitioners have not altogether despised. May, June.

Genista Anglica, needle green-weed. Sparingly about Goadby. May, June.

Anthyllis vulneraria, common kidney vetch, or ladies' finger. At Knipton, Muston, Allington, &c. This herb is supposed to possess the property of staunching the blood of a wound. June—August.

Orobis tuberosus, common bitter vetch. In the pastures about Claxton and Goadby. The roots have a sweetish taste, and afford some luxuries and refreshments to the hardy, independent Highlander. May, June.

Lathyrus nissolia, crimson vetchling. Plentifully in a little meadow at Muston, in the way to Bottesford; very sparingly at any other place. May.

Ervm tetraspermum, smooth tare. June, July.

E. hirsutum, hairy tare. June—August. Both common at Muston, Bottesford, &c.

Ornithopus perpusillus, common bird's foot. On the dry hills about Croxton. May.

Hedysarum onobrychis, common sainfoin. At Muston in a meadow called sainfoin. We are indebted to the French for its general introduction as fodder for cattle; hence its present name. Its former name was *cockshead*. June, July.

Astragalus glycyphyllos, sweet milk vetch, or wild liquorice. At Piper's hole, sparingly. Useless for agricultural purposes. June.

Trifolium officinale, common melilot. Out of use as a medicine. Its scent in drying is like new hay, but far stronger. June, July.

T. repens, white trefoil or Dutch clover. In meadows, &c. May—Sept.

T. pratense, common purple clover, and a variety with a white flower. One of the most valuable artificial grasses, as they are called, for fodder or hay, being according to the best authorities, one of the most nutritious of its tribe. May—Sept.

T. arvense, hare's-foot trefoil. At Bottesford. A useless if not troublesome weed. July, August.

T. striatum, soft knotted trefoil. At Bottesford. A weed that indicates a dry barren pasture. June.

T. subterraneum, subterraneous trefoil. Now at Muston. Brought from Bury, in Suffolk. Not valuable as an artificial grass. May.

T. fragiferum, strawberry-headed trefoil. In wet pastures. Cattle eat the herbage, but its produce is late and inconsiderable. July, August.

T. proambens, hop trefoil.

T. minus, lesser trefoil. Both in dry gravelly pastures. June, July.

Lotus major, greater bird's-foot trefoil. In the boggy parts of the river Devon, and about Harston. The agricultural qualities of this plant are but little, if at all known. July, August.

Medicago maculata, spotted medick. Now at Muston; brought from the banks of the Cam. This has been mentioned, but not much recommended, as a fodder for cattle. May, June.

LICHENES.

Lecidea vernalis, vernal lecidea. On Croxton Park wall.

L. incana, soft mealy-crustec lecidea.

L. canescens, grey lecidea.

L. muscorum, moss lecidea. On mosses in the pastures of the Vale; common.

Squamaria gelida, flesh-coloured squamaria. On walls of Croxton Park.

Lecanora parella, crab's-eye lecanora. On walls from Belvoir to Stathern. This is the perelle of Auvergne, and other parts of France, where it is extensively employed to produce a dye far superior to that of the cudbear,—*Lecanora turtarea*.

Lichen excavatus and *L. subimbricatus*, are not named in Hooker; but are said to be found, the former on dry hills in Harby pasture; and the latter on Stathern Church, and the walls in the church yard.

Parmelia physodes, inflated parmelia. About Goadby Park, sparingly.

Collema nigrescens, bat's wing collema. In Stathern wood, but not frequent.

Ramalina fastigiata, fastigate ramalina;

R. farinacea, narrow mealy ramalina. Both in plantations about Belvoir.

There are in the Vale many varieties of the cup-lichen; but they have the brown fructifications only; the scarlet kinds are very scarce.

Usnea plicata, stringy usnea. In a plantation by the side of the Devon; at Woolsthorpe.

LYSIMACHLÆ.

Pinguicula vulgaris, common butterwort, Yorkshire sanicle; cl. 2, ord. 1. In low boggy ground about Knipton, by the side of the Devon, but sparingly. The viscid exudation of the leaves is reputed to be good for the sore dugs of cows; whence the Yorkshire name. May, June.

Lysimachia nummularia, creeping loosestrife; cl. 5, ord. 1. By ditches and moist banks at Langar, Colston Bassett, &c. June, July.

Anagallis tenella, bog pimpernel. By the Devon side at Knipton. It yields to none of our wild plants in elegance; and being scarcely known on the Continent, except in the south, it is a welcome present to German, Swiss, and Swedish botanists. July, August.

MALVACEÆ.

Malva moschata, musk mallow; cl. 16, ord. 3. Harby, Belvoir, &c. The musky scent proceeds from the herbage, not from the flowers. July, August.

MUSCI.

Phascum muticum, common dwarf earth-moss; cl. 24. Moist banks, Eastwell and Stathern. Spring.

Polytrichum nanum, dwarf round-headed hair-moss. In the road from Croxton by the Park wall. Dec.

Bryum palustre, marsh thread-moss. In a bog at Knipton. June.

Bartramia fontana, fountain apple-moss. Under Stathern hill. July.

Encalypta vulgaris, common extinguisher-moss. On walls near Belvoir Castle. March.

Funaria hygrometrica, hygrometric cord-moss. Below Belvoir. May.

Bryum serpillifolium, not named in Hooker. Several varieties said to be found in the gardens and plantations about Belvoir Castle.

Dicranum bryoides, lesser pinnated-leaved fork-moss.

D. taxifolium, yew-leaved fork-moss.

D. adiantoides, adiantum-like fork-moss. The last three may be found in winter, in the moist plantations, and hedge sides about Woolsthorpe.

Hypnum splendens, glittering feather-moss. On the hill between Belvoir and Stathern. The whole plant is glossy, whence its specific name. April.

H. dendroides, tree-like feather-moss. In Knipton Wood, by the brook. Nov.

H. alopecurum, foxtail feather-moss. Very large in Belvoir plantations. October.

NAIADES.

Hippuris vulgaris, common mare's-tail; cl. 1, ord. 1. In the Devon. May, June.

Callitriche verna, vernal water-starwort; cl. 1, ord. 2. April, May.

Callitriche autumnalis, autumnal water-starwort. Both in ditches about Langar. June—Oct.

Zannichella palustris, common horned-pondweed; cl. 21, ord. 1. In pools about Stathern. July.

Chara vulgaris, common chara; cl. 1, ord. 1. Ponds at Eastwell. The whole plant nauseously fetid, usually incrustated with earth, if any happens to be chemically dissolved in the water. July.

Lemna trisulca, ivy-leaved duckweed; cl. 2, ord. 1. Ponds at Eastwell. June.

ONAGRÆ.

Epilobium tetragonum, square-stalked willow-herb; cl. 8, ord. 1. Sides of springs about Knipton. July.

Circœa lutetiana, common enchanter's nightshade; cl. 2, ord. 1. In Stathern wood. Used formerly in incantations and philters. June, July.

ORCHIDÆ.

Orchis pyramidalis, pyramidal orchis; cl. 20, ord. 1. At Woolsthorpe, by the Devon. July.

O. mascula, early purple orchis. In Stathern wood, Piper's hole. The flowers are probably, what the Queen in Hamlet, terms "Long-purples." April, May.

O. morio, green-winged meadow orchis. Common in pastures. May, June.

O. ustulata, dwarf dark-winged orchis. Very scarce, but found beyond Bingham, by the Trent side. June.

O. latifolia, marsh palmate orchis. May, June.

O. maculata, spotted palmate orchis. June, July. The two last common in moist meadows.

O. conopsea, aromatic palmate orchis. Scarce, but found about Goadby and Eastwell. June.

Listera ovata, common tway blade. In Belvoir plantations, next Woolsthorpe. The name commemorates Dr. Martin Lister, contemporary with Ray, best known as a conchologist and entomologist. June.

Epipactis latifolia, -broad-leaved hellebore. In a plantation below Belvoir Castle. July, August.

PEDICULARES.

Veronica chamædrys, germander speedwell; cl. 2, ord. 1. Knipton pastures, Muston gorse. Some take this for the German 'Forget me not'. It vies in beauty with the true one, *Myosotis palustris*. May, June.

Polygala vulgaris, common milkwort; cl. 17, ord. 3. Three varieties, blue, red, and white, are common. Our polygala, like some other European species of the same genus, is bitter, and when given in infusion, promotes expectoration, and is good for a catarrhus cough. June, July.

POLYGONÆ.

Polygonum amphibium, amphibious persicaria; cl. 8, ord. 2. In and near the watery places about Plungar and Barkston. Water fowl are said by Curtis, to be fond of the seed. July, August.

P. hydropiper, biting persicaria. About Muston, in ponds. Glandular dots are scattered more or less universally, over the whole herbage, and in which its acrid quality resides. Sept.

RANUNCULACEÆ.

Anemone ranunculoides, yellow wood anemone; cl. 13, ord.
3. At Piper's hole, Croxton Park. April.

Ranunculus flammula, lesser spear-wort crowfoot. The whole plant is highly acrid, blistering the skin. Dr. Withering recommends the distilled water as an instantaneous emetic in cases of poison. He does not mention the dose. June, Sept.

R. lingua, great spear-wort crowfoot. July.

R. repens, creeping crowfoot. A double variety is sometimes seen in gardens. June—August.

R. bulbosus, bulbous crowfoot; butter cups. This species is acrid, though commonly eaten with other herbage, by domestic cattle. May.

R. acris, upright meadow crowfoot. June, July.

R. sceleratus, water crowfoot. The bruised herb is said to raise a blister, leaving a sore which is not easily healed, and by which strolling beggars sometimes excite compassion. June—August.

R. auricomus, wood crowfoot; goldilocks. This species having no acrimony, has been termed *dulcis*, or sweet wood crowfoot. April, May.

R. parviflorus, small flowered crowfoot. May, June.

R. arvensis, corn crowfoot. Very acrid and dangerous to cattle, though they are said to eat it greedily. It is asserted, that three ounces of the juice has killed a dog in four minutes. Several sheep were killed by feeding on this herb near Turin, which first led to an investigation of the matter. Cholick with inflammation of the stomach were the symptoms, which were best removed by pouring vinegar down the animal's throats. Hence, like most vegetable poisons this crowfoot seems to act on the nerves, and yet black spots were found in the sheep's stomachs. June.

R. hederacens, ivy crowfoot. May—August.

R. aquatilis, white floating crowfoot. The natural state of this species is when it mantles the surface of still pools or ditches with its lobed floating leaves, and abundance of white flowers, yellow in the middle, &c. May, June.

R. ficaria, pilewort crowfoot. April. There is only another British ranunculus, viz., *R. Gramineas*, which is found in dry Alpine pastures in Wales. *R. parviflorus* is found on dry walls at Muston. *R. flammula* in the Devon.

RHAMNI.

Rhamnus catharticus, common buckthorn; cl. 5, ord. 1. In Muston grove, but not common. Berries globular, bluish black, nauseous, violently purgative, with four cells, and as many seeds; by which last character they are easily known by druggists from the fruit of the following, which is supposed to be less active. The unripe berries dye yellow. Flowers in May. Fruit in Sept.

R. frangula, alder buckthorn. At Woolsthorpe, Knipton, Stathern. Flowers in May. Fruit in July.

ROSACEÆ.

Sanguisorba officinalis, great burnet; cl. 4, ord. 1. In several meadows between Muston and Bottesford; probably cultivated at first for its supposed tonic properties, but now in no great esteem. June, July.

Alchemilla vulgaris, common ladies' mantle. Stathern. June—August.

Prunus padus, bird cherry; cl. 12, ord. 1. In Belvoir plantations. Birds of several kinds soon devour this fruit, which is nauseous and probably dangerous to mankind. May.

Spiræa filipendula, common dropwort; cl. 12, ord. 2. About Knipton, Waltham on the wolds, &c. Linnæus says, "the dried knobs of the roots beaten or ground into meal, afford no despicable substitute for bread." The whole plant nevertheless is very astringent. July.

Rubus idæus, raspberry; cl. 12, ord. 3. About Belvoir in the deepest part of the wilderness. May, June.

R. cæsius, dewberry. In great quantity about Colston Bassett. June, July.

Rosa villosa, soft-leaved round-fruited rose. Stathern.

Fragaria vesca, wood strawberry. About Belvoir. Esteemed by Linnæus to be very salutary for gouty constitutions. But he seems to have conceived this opinion chiefly from observing the effect of strawberries in removing tartar from the teeth. May, June.

Potentilla fragariastrum, strawberry-leaved cinquefoil. In Stathern wood. March, April.

P. reptans, common creeping cinquefoil. At Stathern in the pastures below the hill. The bark of the root is astringent, hence this plant has found a place in the Pharmacopœia; but it is now out of use; there being many more efficacious medicines of the same kind. June—August.

Poterium sanguisorba, common salad burnet; cl. 21, ord. 6. Hills about Woolsthorpe. The leaves taste and smell like cucumber, and give that flavour to salads, for which purpose this plant is very generally cultivated. July.

RUBIACEÆ.

Galium cruciatum, cross-wort bed-straw; cl. 4, ord. 1. In thickets and hedges, common. May.

SAXIFRAGÆ.

Parnassia palustris, common grass of parnassus; cl. 5, ord. 4. In pastures and bogs by the Devon side. Sept., Oct.

Saxifraga tridactylites, rue-leaved saxifrage; cl. 10, ord. 2. On thatch, walls, and old buildings. April, May.

S. granulata, white meadow saxifrage. About Belvoir. May.

SCROPHULARIÆ.

Antirrhinum elatine, sharp pointed fluellin, or snapdragon; cl. 14, ord. 2.

A. spurium, round leaved fluellin. Both may be found from July to Sept., in cornfields between Muston and Bottesford.

Scrophularia nodosa, knotty-rooted figwort. In hedges about Croxton. July.

S. aquatica, water figwort. Muston &c. July.

SOLANÆÆ.

Verbascum nigrum, dark mullein; cl. 5, ord. 1. July, August.

Datura stramonium, common thornapple. In several meadows about Belvoir Castle, but most probably from seed which originated in the garden. It is properly a native of America. Every part of the plant is a strong narcotic poison, producing vertigo, torpor, and death. It was once eaten by two soldiers in mistake for the *chenopodium album*: one became furious, and ran about like a madman; and the other died with the symptoms of genuine tetanus. It is used, prepared as an ointment, to give ease in external inflammation, and hæmorrhoides; as an extract in convulsive affections and epilepsy; and the dried root, and lower part of the stalks smoked like tobacco, alleviate and ward off spasmodic asthma. July.

Solanum dulcamara, woody nightshade, bitter sweet. Common about watery places. The whole plant poisonous. Children allured by the beautiful appearance of the berries, have often experienced their fatal effects. June, July.

THYMELACEÆ.

Daphne laureola, spurge laurel; cl. 8, ord. 1. Stathern wood, Muston grove, and about Langar. Useful in rheumatic fevers, and in worm cases; but dangerous in unskilful hands. March.

TILIACEÆ.

Tilia Europæa, common smooth lime-tree; cl. 13, ord. 1. About Belvoir, &c. July.

TYPHÆ.

Typha angustifolia, lesser cat's-tail; cl. 21, ord. 2. In a pool beyond Barrowby, in the road to Grantham. June, July.

Sparganium ramosum, branched bur-reed. In the Devon at Bottesford and Staunton. The herbage serves for package, along with similar grassy plants, and is softer and more pliant than most of them; not cutting the hands by any sharp edges, like *carices* or *fern*. July, August.

UMBELLIFERÆ.

Sanicula Europæa, wood sanicle; cl. 5, ord. 2. At Croxton. The herb is bitter, with an acrid, somewhat aromatic, pungency. Its vulnerary qualities are no longer believed. May.

Sison anomum, hedge honewort. At Stathern, by the sides of the southern inclosures. The dry seeds are pungent and aromatic; but in an early state, they have like the whole herb, a peculiar nauseous scent, when bruised, resembling that of bugs.

Bunium flexuosum, common earth-nut. Plentiful in most parts of the Vale. Root eatable, internally white, aromatic, sweet, and mucilaginous, with some acrimony. May, June.

Enanthe phellandrium, fine-leaved water-dropwort. In the Devon, about Bottesford and Staunton. Its specific name is derived from a Greek verb, signifying, *to be treacherous*, in allusion to the poisonous nature of the plant. June, July.

Myrrhis odorata, sweet cicely. About Belvoir; but it may be suspected to have sprung from the gardens. The young seeds have the flavour of anise, and are gratefully stomachic. May.

Pastinaca sativa, common wild parsnep. Plentiful at Stathern; the root six inches long, white, aromatic, mucilaginous, and sweet, with a degree of acrimony, which it loses by cultivation, becoming the eatable garden parsnep. July.

Smyrniolum olusatrum, common alexanders. In the Nottinghamshire part of the Vale about Bingham &c. Highly aromatic,

but too strong and bitter to be pleasant: resembling celery, which seems to have taken its place at modern tables. May.

Pimpinella magna, greater burnet-saxifrage. In the southern part of the Vale, below and about Piper's hole, Claxton, &c. Root rather aromatic and pungent, not unpleasant. July, August.

Egopodium podagraria, common gout-weed. In gardens at Stathern. Root pungently aromatic, with some acrimony; used as a cataplasm in the gout. May, June.

